THE

HARSHACHARITA

OF

BĀṆABHAṬṬA

(Uchchvāsas I-IV)

EDITED

With an Introduction and Not

BY

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PREFACE.



The present edition contains a portion of the text of the Harshacharita (Uchchhvāsas I–IV) As there is at present no other annotated edition of the Harshacharita in the market, the present edition needs no apology This edition will, it is hoped, meet all the requirements of the University student No pains have been spared to make the book useful not only to the college student, but also to the general reader

The commentary of Samkara published by the Nirnaya sagara Press has been highly useful to me The elegant and spirited translation of the Harshacharita by Prof Cowell and Mr Thomas is a monument of skill and learning Though I have unfortunately had frequent occasion to differ from them, my sincerest thanks are due to them, particularly for happy renderings of words and phrases The Harshacharita is a difficult book and I am afraid that many passages have still remained obscure I crave the indulgence of the reader and will most thankfully receive all suggestions and criticisms

P. V KANE

A list of some of the abbreviations employed in the work.

अ०—The Nirnaya sagara edition of the हर्षचरित
अम०—अमरकोश
अल०—अलंकारसर्वस्व of रुय्यक
उत्तरराम०—उत्तररामचरित of भवभूति
क—The Calcutta edition of the Harshacharita by Is vara chandra Vidyasagara
का० or काम०—कामन्दकीयनीतिसार
काद०—कादम्बरी (*Dr Peterson's edition*)
क्षीर०—क्षीरस्वामी, commentator of the अमरकोश
चतु०—चतुर्वर्गचिन्तामणि of हेमाद्रि
पा०—पाणिनि's अष्टाध्यायी
ब—The edition of the Harshacharita in the Bombay Sanskrit Series.
बृह०—बृहत्संहिता of वराहमिहिर (edited by Prof Kern)
भागवतपु०—भागवतपुराण महा०—महाभारत (Bombay edition).
मनु०—मनुस्मृति मे०—मेदिनीकोश
याज्ञ० or याज्ञवल्क्य०—याज्ञवल्क्यस्मृति रघु०—रघुवंश
वायु०—वायुपुराण (Anandas rama ed)
विष्णुपु० or विष्णु०—विष्णुपुराण शब्द०—शब्दकल्पद्रुम
स०—संकेत, commentary on the हर्षचरित सि कौ =सिद्धान्तकौमुदी
A—The Nirnaya sagara edition of the Harshacharita
Anand ed —Anandas rama edition
B—The edition of the Harshacharita in the Bombay Sanskrit Series
B R W W—Beal s Buddhist records of the Western World
C—Is varachandra s edition of the Harshacharita
C I or *C I I*—Corpus Inscriptionum Indicarum
C and *T*—The translation of the Harshacharita by Prof Cowell and Mr Thomas
E I—Epigraphia Indica
I A—Indian Antiquary
J B B R A S—Journal of the Bombay Branch of the Royal Asiatic Society
J R A S—Journal of the Royal Asiatic Society
P—Dr Peterson s edition of the Kādambari

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Introduction.

I. Personal History of Bâna.

About the personal history of Sanskrit authors and especially poets our knowledge is generally very meagre In the case of many Sanskrit poets we know next to nothing beyond their names. Around the names of some (e g Kâlidâsa) tradition has been busy in weaving such fanciful and bewildering stories that it is no easy task to separate the solid grain of truth from the chaff. In the case of some, the meagre account of themselves contained in their own works has to be eked out with information derived from contemporary or subsequent records in literature, grants and inscriptions. There are a few who have left to posterity a tolerably full account of themselves in their works.* Bâna perhaps stands at the head of such Sanskrit authors To his Kâdambarî is prefixed a brief account of his family But in his Harshacharita we find a much fuller account of his ancestors and of himself The first two Uchchhvâsas of the Harshacharita are taken up with the history of Bâna's forefathers and of Bâna himself The personal narrative is continued even in the third Uchchhvâsa. Space does not permit us to give in detail a full account of Bâna as gathered from the Harshacharita We propose to dwell upon only a few salient points of the narrative of Bâna's personal history.

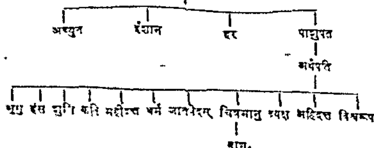
The genealogical tree of Bâna's family as constructed

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* In this connection we may mention Bilhana and Mankha, who, in the Vikramânkadevacharita and the S'rîkanthacharita respectively, furnish a full account of their lives, their contemporaries &c

from the Harshacharita* is given in the footnote below. In the introductory verses to the Kâdambarî the genealogy is given as follows. Kubera was a Brâhmaṇa of the Vâtsyâyana gotra and was honoured by many Gupta kings. His son was Arthapati, whose son was Chitrabhânu who was Bâṇa's father. The student will notice that in this narrative, Pâs'upata, who appears to have been the great-grand-father of Bâṇa, if we are to rely upon the Harshacharita, is omitted. It is strange that Bâṇa (or his son who is supposed by some to have written the introductory verses to the Kâdambarî) should have forgotten his own great-grand-father. The only explanation that we offer (of course with great hesitation) is that the verses containing the reference to Pâs'upata were not to be found in the Mss. used for preparing the printed editions of the Kâdambarî.

The progenitor of Bâṇa's family, Vatsa, lived in a place called Prîtikûṭa on the banks of the Hiraṇyabâhu, otherwise called S'oṇa. Bâṇa's mother, Râjadevî, died while he was yet a child. He was all the more dear to his father, who was a very mother to him. Bâṇa had the misfortune to lose his father when he was about fourteen years old. Bâṇa tells us that he thereafter led a wandering life. He mentions as the



companions of his wanderings a number of persons* Although Bâna had ancestral wealth sufficient to maintain him in ease and comfort yet his strong curiosity to see different lands impelled him to wander from place to place and made him an object of ridicule in the eyes of his elderly contemporaries. After finishing his wanderings in which he gathered a rich harvest of wisdom and experience, he returned to his native place Brâhmanâdhivâsa (or Pritikûta) with broadened sympathies and a widened outlook

One day in the height of summer when Bana sat in his house after the midday meal his cousin (born of a Sudra woman) Chandrasena ushered in a courier who brought a letter from Krishna a brother (cousin) of Emperor Harsha. In the letter Krishna referred Bâna to the messenger Mekhalaka and bade him lose no time in carrying out the wishes of the writer The message was— Emperor Harsha s ears have been poisoned against you by some wicked people But I knew the truth about you and interceded on your behalf with the king and told him that you (Bâna) must not have been guilty of anything beyond youthful rashness and folly The king admits this and so you should come to the Emperor s court without delay

After a good deal of misgiving as to how he would be received at the court of Harsha, Bâna performed some auspicious rites and set out from his native place Pritikûta On the third day he reached the camp of Harsha which was then on the Ajiravati near the town Manitara

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* "अभवंश्चास्य वयसा समाना सुहृद सहायाश्च । तथा च । भ्रातरौ पारशवौ चन्द्रसेनमातृषेणौ, भाषाकविरीशान पर मित्र प्रणयिनौ रुद्रनारायणौ विद्वांसौ वारबाणवासबाणौ, वर्णकविर्वेणीभारत , प्राकृतकृत्कुलपुत्रो वायुविकार , बन्दिनावनङ्गबाणसूचीबाणौ, कात्यायनिका चक्रवाकिका, जाङ्गुलिको मयूरक , ताम्बूलदायकश्चण्डक , भिषक्पुत्रो मन्दारक , पुस्तकवाचक सुदृष्टि , कलादश्चामीकर , हैरिक सिन्धुषेण , लेखको गोविन्दक , चित्रकृद्वीरवर्मा, पुस्तकृत्कुमारदत्त , मार्दङ्गिको जीमूत , गायनौ सोमिलग्रहादित्यौ, सैरन्ध्री कुरङ्गिका, वांशिकौ मधुकरपारावतौ, गान्धर्वोपाध्यायो दर्दुरक , संवाहिका केरलिका, लासकयुवा ताण्डविक , आक्षिक आखण्डल , कितवो भीमक , शैलालियुवा शिखण्डक , नर्तकी हरिणिका, पाराशरी सुमति , क्षपणको वीरदेव , कथको जयसेन , शैवो वक्रघोण , मन्त्रसाधक कराल , असुरविवरव्यसनी लोहिताक्ष , धातुवादविद्विहंगम , दार्दुरिको दामोदर , ऐन्द्रजालिकश्चकोराक्ष , मस्करी ताम्रचूड ।'

When Bana was presented to Harsha who had with him the son of the king of Malva the emperor received him at first with mock signs of anger but afterwards showed him much favour After basking in the sunshine of royal favour, Bâna returned to his native place He was greeted with a cordial welcome by his friends and relatives. The reader Sudrishti entertained him with a recital of the Vayupurana Then the bard Sûchibana recited two verses (Âryâs) which pointedly referred to the life of Harsha All were charmed and Bana s cousins (sons of his paternal uncles) Ganapati, Adhipati Taripati and Syamala looked at one another and the youngest of them, Syâmala made bold to ask Bana to tell them from the beginning the wondrous story of Harsha s life Bâna expressed his inability to do justice to the mighty deeds of the emperor and as the day was far advanced began the narrative the next morning

Here ends the autobiographical part of the Harsha charita with which alone we are concerned at present

As to the later stages of Bâna s life we have no account left He died leaving his romance of Kadambari unfinished. Bâna s son tells us, in the introduction to the Uttarabhaga that he finished the Kâdambari as a work of filial duty and not out of pride* Dr Buhler says that the name of Bana s son was Bhushanabana† In some MSS of the Kadambari the son is called Pulinda‡ or Pulina Dhana pala while praising Bana in his introduction to the Tilaka manjari seems to suggest that Pulinda was the name of his son§

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* याते दिव पितरि तद्वचसैव सार्धं विच्छेदमाप भुवि यस्तु कथाप्रबन्ध । दु ख सता तदसमाप्तिकृत विलोक्य प्रारब्ध एव स मया न कवित्वदर्पात् ।

† See Dr Peterson s Introduction to Kadambari p 40

‡ Vide Prof S R Bhandarkar s report on the search for MSS 1904-5 1905 6 p 39 see also Dr Stein s catalogue of Sanskrit MSs at Jammu p 299

§ केवलो ऽपि स्फुरन्बाण करोति विमदान्कवीन् ।
कि पुन क्लृप्तसंधानपुलिन्द (ध्र) कृतसंनिधि ॥ verse 26

(It will be noticed that the verse has two meanings)

It is said that the poet Mayûra was a contemporary and father in law of Bâna. Mayûra praised the sun in hundred verses which make up the Sūryasataka and became free from leprosy. Bana became jealous of him, maimed himself, composed the Chandîsataka in honour of Durgâ, who made him all right. The story of Mayura's freedom from disease is alluded to in the Kâvyaprakâsa.* There are Subhâshitas in which Bâna and Mayûra are spoken of as contemporaries and as patronized by king Harsha.† Verses from the Sūryasataka are quoted in the Dhvanyaloka (latter half of 9th century A. D.)‡ The Kavikanthabharana of Kshemendra mentions Mayûra by name and quotes a verse as his which is found in the Sūryasataka.§ So it is not beyond the bounds of probability that Bana and Mayûra were contemporaries. A Mayûraka is mentioned as one of the companions of Bâna in his wanderings (see the passage quoted above on p. III). But as he is mentioned there as a snake doctor (Jangulika = Vishavaidya), it seems to us that he is not the same as the poet Mayûra. The commentators of the Bhaktamara stotra of the Jain Manatungacharya say that Manatunga lived at the court of Bhoja in Ujjayinî and was a contemporary of Bâna and Mayura. They further narrate various stories about Bâna and Mayûra. We believe that those stories have no historic basis and are purely imaginary. We therefore refrain from reproducing them here.

II The date of Bâna

As we are fortunate in possessing some account of Bana from his own pen, so also we are lucky in being able to fix

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* 'आदित्यादेर्मयूरादीनामिवानर्थनिवारणम्' काव्यप्रकाश I

† 'अहो प्रभावो वाग्देव्या यन्मातङ्गदिवाकरः ।
श्रीहर्षस्याभवत्सभ्यः समो बाणमयूरयोः ॥'

This verse is ascribed to Râjasekhara and is quoted in the Subhashitavali and the Sârngadharapaddhati.

'स चित्रवर्णविच्छित्तिहारिणोरवनीपतिः ।
श्रीहर्ष इव संघट्टं चक्रे बाणमयूरयोः ॥'
नवसाहसाङ्कचरित II 18

‡ The verse 'दत्तानन्दाः' &c (9th in the Nir. ed. of सूर्यशतक)

§ In the fourth संधि of the कविकण्ठाभरण the verse 'अस्त्युच्चैः स्तनद्वये' &c is quoted as May[illegible]

the date of Bâna beyond the possibility of cavil As a matter of fact Bâna's date is one of the surest planks in the tottering structure of ancient Indian Chronology

This is not the place to set out in detail how Bana's date has been fixed Suffice it to say that a famous Chinese traveller Hiouen Thsang, was in India from 629 A D to 645 A D He has left extensive memoirs of his travels in which he speaks in detail about a king Harsha who was the emperor of northern India Although there are slight discrepancies in the accounts of Harsha furnished by Bana and by the Chinese pilgrim, the points of agreement are so many and so striking that there is not the least doubt that the Emperor Harsha the patron of Bâna is the same as the great monarch of whom the Chinese pilgrim has left extensive notices Harsha is said to have reigned from 606 A D to 648 A D Therefore Bâna must have flourished towards the end of the 6th and in the first half of the 7th century of the Christian era.

We shall set forth below a good deal of evidence which strongly corroborates the above conclusion We believe that a part of this evidence is for the first time brought to the notice of Sanskrit scholars by us

(1) The Harshacharita of Bana is mentioned by Ruyyaka in his Alamkârasarvasva a number of times.* We are told by him that he wrote a work called Harshacharitavârtika† Ruyyaka wrote his Alamkârasarvasva about 1150 A D

(2) Kshemendra, in his voluminous writings men

* "'यत्पोत्तमनिति मुनिभि ' इत्यादिहर्षचरिते श्रीकण्ठाख्यजनपदवर्णने' p. 47 of अलंकारसर्वस्व, "तथा च हर्षचरिते 'अनुरूपो देव्या इत्या समसंभावना' इत्यादौ, तथा 'पार्थिवि न सहस्रदृश्' इत्यादावुक्तविषय आक्षेप " p 117 of अलं०, 'यथा हर्षचरिते राज्यवर्धनं प्रति श्रीहर्षोक्तिषु यदि बाल इति मुनरामपरित्याज्योऽस्मि' " p 139 'नमन्तु शिरांसि धनूंषि वा न [illegible] मौर्व्यो वा' p 158 of अलं० (this occurs in the 6th उच्छ्वास) 'यथा वा हर्षचरितप्रारम्भे [illegible] वेदमहस्य [illegible] तत्रैव मुनिर्भिषा [illegible], पुष्टिदवा[illegible] वयम्" p 18 He quotes from the Kâdambari also. 'चित्रकर्मसु वर्णसङ्करो [illegible]' p 1[illegible] of अलं० (see कादम्बरी p 6 of P)

† '[illegible] ([illegible]) [illegible] हर्षचरितवार्तिके [illegible] p. 61 of अलंकारसर्वस्व

tions Bâna by name a number of times* Kshemendra tells us that he wrote his Kavikanthâbharana and Suvrittatilaka in the reign of King Anantarâja (1028-1063 A D) of Kashmir, and quotes a verse of King Kalas'a (1080 A D — 1088 A. D) So he flourished in the latter half of the 11th century A D Kshemendra seems to have written a work called 'Padyakâdambari' based on Bâna's romance †

(3) Namisâdhu, the commentator of Rudrata's Kâvyâlamkara, mentions the Kâdambari and the Harshacharita as the specimens of the two types of prose compositions, *viz.* Kathâ and Âkhyâyika ‡ From the last verse of his comment we learn that Namisâdhu wrote in 1069 A D

(4) Bhoja in his Sarasvatikanthâbharana has a few references to Bana In one place we are told that Bâna does not excel so much in poetry as in prose ¶ The exact dates of Bhoja's reign (which was very long, extending over 50 years) are not yet fixed But he seems to have come to the throne in the second decade of the 11th century.

(5) The Dasarûpa of Dhanamjaya mentions Bana by name.§ Dhanamjaya was patronized by King Munja. 8 If Munja is the uncle of the great Bhoja, which seems to be the case Dhanamjaya flourished about 1000 A D

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* In his औचित्यविचारचर्चा he quotes the verse 'स्तनयुगमश्रुस्नात' &c and says in the same work "न तु यथा भट्टबाणस्य 'जयत्युपेन्द्रः स चकार'" In his कविकण्ठाभरण (सन्धि II) he says "यथा च भट्टबाणस्य 'कटु क्वणन्तो मलदायकाः'" (which occurs in the Introduction to the कादम्बरी)

† In his कविकण्ठाभरण, क्षेमेन्द्र cities no less than seven verses from his पद्यकादम्बरी One of them is 'तत्कालोपनते वयस्यनिधने हा पुण्डरीकेति तन्मोहव्यथजनमरमभजनमल जीवस्य सन्तर्जनम् । कुञ्जव्यापि कपिञ्जलेन करुणं निस्पन्दमाक्रन्दितं येनाद्यापि च तैः स्मृतेन हरिणैः शष्पं परित्यज्यते ॥' (this is cited as an instance of शब्दवैमल्य in the 4th सन्धि)

‡ See comment on काव्यालङ्कार of रुद्रट XVI 22 and 26

¶ 'याहृग्गद्यविधौ बाणः पद्यबन्धे न तादृशः ।' p 142 of the 1st Vol of the Benares edition See p 146 of the same volume for a quotation from Bana 'हर इव जितमन्मथः गुह इवाप्रतिहतशक्तिः'

§ 'यथा हि महाश्वेतावर्णनावसरे भट्टबाणस्य' under II 35 (निर्णय० ed) 'यथा कादम्बर्यां वैशम्पायनस्य' under IV 66

8 'आविष्कृतं मुञ्जमहीशगोष्ठीवैदग्ध्यभाजा दशरूपमेतत्' last verse of the दशरूप

(6) Abhinanda wrote the Kâdambarîkathâsâra, in which he faithfully versifies the story of Bâna's Kâdambarî. Abhinanda tells us that his great great grand father, Saktisvâmin, was a minister of Muktâpîda a king of the Karkota family.* Abhinanda is praised for the excellence of his Anushtubh verses by Kshemendra in his Suvritta tilaka.†

(7) The author of the Dhvanyâloka Ânandavardhana, flourished in the reign of King Avantivarman (855-883 A. D.)‡ of Kashmir. In the Dhvanyaloka Bâna and his two prose compositions are mentioned by name.¶ From this it follows that in the latter half of the 9th century Bâna's works had attained a pre-eminent position in the world of letters.

(8) Vâmana in his Kavyâlamkarasûtravritti seems to quote a few words from the Kâdambarî.§ Vamana flour-

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* स शक्तिस्वामिन पुत्रमवाप श्रुतशालिनम् । राज्ञः कर्कोटवंशस्य मुक्तापीडस्य मन्त्रिणम् ॥ verse 7 of कादम्बरीकथासार

† 'अनुष्टुप्सततासक्ता साभिनन्दस्य नन्दिनी । विद्याधरस्य वदने गुलिकेव प्रभावभूः ॥'

We wish here to call the attention of the reader to a curious fact. Abhinavagupta says in his Dhvanyalokalochana that Bhattajayantaka wrote Kadambarikathâsâra, p. 142 "कथातात्पर्ये सर्गबन्धो यथा भट्टजयन्तकस्य कादम्बरीकथासारम्." The question arises whether this is a different work from that of Abhinanda or whether it is a slip on the part of the learned author of the Lochana or whether it is a mistake of the *scribes*. We know that Abhinanda was the son of Bhattajayanta, called Vrittikâra.

‡ 'मुक्ताकणः शिवस्वामी कविरानन्दवर्धनः । प्रथां रत्नाकरश्चागात्साम्राज्येऽवन्तिवर्मणः ॥' राजतरङ्गिणी 5. 34

¶ यथा ग्रामणीश्वरास्यजनपदवर्णने भट्टबाणस्य 'यत्र च मत्तमातङ्गगामिन्यः' ध्वन्यालोक p. 100, यथा हर्षचरिते 'समवाय इव विरोधिनां पदार्थानाम्' p. 101, 'यथा हर्षचरिते सिंहनादवाक्येषु—'वृत्तेऽस्मिन्महाप्रलये' p. 127, 'यथा कादम्बर्यां कादम्बरीदर्शनावसरे' p. 87. On p. 99 of the ध्वन्यालोक a passage is quoted from the Harshacharita (उच्छ्वास II) without naming it.

§ "'अनुकरोति भगवतो नारायणस्य' इत्यादि, अत्र, अनुशब्द ... [illegible] on 'कादम्बरीकथासार ...' [illegible] 5. 2. 44. For the words 'अनुकरोति भगवतो नारायणस्य' see ... p. 6 of Dr. Peterson's edition.

shed in the latter half of the 8th century We shall briefly ndicate the data that enable us to arrive at this date for Vâmana (a) Vâmana quotes from the Uttararâmacharita f Bhavabhûti a verse* Bhavabhûti flourished about 700 A. D† So Vâmana is later than 700 A D (b) He is often quoted by Pratihârendurâja, the commentator of Udbhata's Kavyâlamkâra‡ Pratiharendurâja, who was a pupil of Mukula, son of Kallata flourished in the first half of the 10th century Therefore Vâmana is earlier than 900 A D c) Abhinavagupta says§ that Ânandavardhana, bearing n mind the conflicting views of Vâmana and Bhâmaha as egards Samâsokti and Âkshepa gave the verse 'Anurâga atî sandhya' (p 37 Dhvanyâloka) as an example So according to Abhinavagupta, Vâmana flourished before Ânandavardhana i e before the latter half of 9th century A D (d) A Vâmana is mentioned as the minister¶ of king Jayâpîda (745–776 A D) of Kashmir and is identified by Kashmirian Pandits with the author of the Kâvyâlamkârasûtra These four lines of inquiry make it highly probable, if not certain that Vâmana flourished in the latter half of the 8th century Bâna's Kâdambari was well known, as shown above, in the latter half of the 8th century

Thus from the 12th century backwards to the 8th, we have a host of writers who refer in unmistakable terms to Bâna and his works. Besides those mentioned by us above there are writers of less note such as the authors of the Nalachampû and the Kîrtikaumudî that refer to Bâna We refrain from quoting them for want of space

The date of Bâna is of paramount importance for the chronology of Sanskrit writers Bana in the introduction to his Harshacharita mentions a number of Sanskrit works

* 'इय गेहे लक्ष्मीरियममृतवार्तिर्नयनयो &c on काव्यालंकारसूत्र IV 3 2 (रूपक)

† See Dr Bhandarkar's preface to the Mâlatîmadhava.

‡ See Folios 12, 55, 56 &c of the Deccan College Ms of Pratihârendurâja's commentary

§ 'वामनाभिप्रायेणायमाक्षेप , भामहाभिप्रायेण तु समासोक्तिरित्यमुमाशय हृदये गृहीत्वा समासोक्त्याक्षेपयोरिदमेकमेवोदाहरण व्यतरद्ग्रन्थकृत् ।' लोचन p 37

¶ 'मनोरथ शङ्खदत्तश्चटक सन्धिमांस्तथा । बभूवु कवयस्तस्य वामनाद्याश्च मन्त्रिण ॥' राजतरंगिणी IV 497

and poets* The first half of the 7th century is the *terminus ad quem* of these poets In this connection we strongly recommend that the student should read Dr. Peterson's valuable and instructive Introduction to his edition of the Kâdambarî. Although we have the misfortune to differ from the learned author of the Indroduction on a number of points, we feel confident that the Introduction will surely rouse the student s critical faculty†

As one point (*viz* the relative position of Subandhu and Bâna) on which we differ from Dr Peterson is of great importance in connection with the date of Bana we shall discuss it here.

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* The works and poets mentioned by name are—Vyasa, Vasavadatta, Bhattara Harichandra, Satavahana, the Setu of Pravarasena, Bhâsa, Kalidâsa, Brihatkatha and Âdhyaraja

† The following are the most important among the points on which we differ from Dr Peterson, though with the greatest diffidence—(1) it is clear that by *Akhyâyikâ* in the present passage, Bana refers *to metrical stories*, such as furnished him with the material of his own romance (p 70), (2) Bhasa being the contemporary or immediate predecessor of Bana (p 71), (3) the Vasavadattâ mentioned in the Harshacharita is not the one that was written by Subandhu, (4) the Natakas, with a sutradhara in their beginning, were novelties in Bâna s day (p 80), (5) Kâlidasa was a contemporary of Bana (p 81) (6) Âdhyarâja, mentioned in the Harshacharita is not a proper noun (p 96) (7) that Indian Astronomy, as taught by Âryabhata and Varahamihira and as known to Kâlidasa and Bana, is of Greek origin About Âkhyâyikâ we shall speak later on It should be noted that in the Mâlavikagnimitra Kâlidasa calls himself 'vartamana kavi and styles Bhâsa as of world wide fame So Bhasa, who must have preceded Kâlidâsa by some generations, could not have been a contemporary or immediate predecessor of Bana We shall try to show that Subandhu preceded Bana That Âdhyarâja was a name we know from a verse that occurs in the Sarasvatikanthabharana (vol. I p 136 Benares edition) 'केऽभूवन्नाढ्यराजस्य काले प्राकृतभाषिण । काले श्रीसाहसाङ्कस्य के न संस्कृतभाषिण ।' The commentary explains that आढ्यराज stands for वाहन and साहसाङ्क for विक्रम It is not possible to dismiss the er points briefly

Dr Peterson was inclined to place Subandhu, the author of the extant Vâsavadattâ, after Bâna His reasons are given on pp 71 73 of his Introduction 'For that after the graceless string of extravagant and indecent puns presented by the present Vasavadattâ had been received with approval into the national literature a reversion should have been possible to the chastity, alike of sentiment and of diction, of Bana and Bhavabhuti would be a literary miracle almost incredible. We have to strike here a note of caution We should always beware of foisting our modern conceptions of literary style and beauty on authors and critics that flourished centuries before us. How are we to know that the skill of Subandhu in stringing together puns might not have kindled the admiration of Bâna who seems to have himself thought very highly of such puzzles as Prahelikâs? It is curious to note that Dr Peterson in his preface to the Subhâshitavali of Vallabhadeva (p 133) abandons the position taken up by him as to the relative position of Subandhu and Bana in his introduction to the Kâdambari.

We think that the Vâsavadattâ praised in the Harsha charita so* eloquently is the present work of that name written by Subandhu. Our reasons are —

(1) In Vamana s Kavyalamkârasutravritti, a passage is quoted which is found in the Harshacharita and the extant Vasavadattâ of Subandhu with very slight variations†

* कवीनामगलद्दर्पो नून वासवदत्तया । शक्त्येव पाण्डुपुत्राणा गतया कर्णगोचरम् ॥ The महाभाष्य commenting on the वार्तिक 'अधिकृत्य कृते ग्रन्थे लुबाख्यायिकाभ्यो बहुलम् mentions three works of the आख्यायिका class, वासवदत्ता, सुमनोत्तरा and भैमरथी (Kielhorn vol II p 313) In another place he speaks of a person who studies the आख्यायिका वासवदत्ता (vol II p 284) It is not probable that Bana refers to this work It is to be noted that the extant वासवदत्ता would have to be called a कथा and not an आख्यायिका as defined below

† 'कुलिशशिखरखरनखरप्रचयप्रचण्डचपेटापाटितमत्तमातङ्गकुम्भस्थलगलन्मदच्छटाच्छुरितचारुकेसरभारभासुरमुखे केसरिणि' काव्यालंकारसूत्रवृत्ति I 3 25 See Vasavadattâ (p 331 of the Srirangam edition and p. 266 of Hall s). See हर्षचरित (उच्छ्वास VI) p 40 of our text. In the वासवदत्ता the words are 'चपेटपाटितमत्तमातङ्गकुम्भस्थलरुधिरच्छटाच्छुरितचारुकेसरभारभासुरमुखैः केसरिकदम्बैः' This correspondence between the वासवदत्ता and the हर्षचरित opens "

We have seen above that Vâmana probably flourished in the latter half of the 8th century and that he quotes the Kâdambari also It is difficult to say from what author Vâmana takes his quotation But from the locative 'Kesarini' it seems probable that the Harshacharita is drawn upon

(2) Kavirâja, the author of the Râghavapândaviya, mentions Subandhu, Bâna and himself as the masters of Vakrokti * We think that the three are mentioned by the author in chronological order, placing himself last of all.

(3) Vâkpatirâja, the author of Gaudavaho, a Prakrit poem, refers to the composition of Subandhu † No other poet bearing the name of Subandhu, except the author of the Vâsavadatta, is known to us Therefore we are justified in holding that Vâkpatirâja refers to the author of the extant Vasavadattâ Vakpatirâja was a protégé of Yas'ovarman of Kânyakubja and an admirer (and perhaps friend and pupil) of Bhavabhûti. Pandit comes to the conclusion (Introduction to Gaudavaho, p. 100) that Vâkpatirâja wrote his poem between 700 725 A. D It is curious to note that while Vâkpatiraja mentions the work of Subandhu in the same breath with Bhâsa and Kâlidâsa, he is silent as regards Bana who wrote a prose work similar to Subandhu's. What then is the probable conclusion ? It is that when Vâkpatirâja wrote Subandhu was a famous author while Bâna was yet unknown to fame.

From the foregoing it seems very probable that Subandhu, the author of the present Vâsavadattâ, preceded Bâna.

In Mankha's Srikanthacharita we find a verse where both Bana and Subandhu are praised together ‡.

actually borrowed the words of the वासवदत्ता. There are many passages where Bana's words and ideas coincide with those of the Vâsavadattâ. For want of space we refrain from quoting them That one of them has borrowed from the other hardly admits of doubt.

* 'सुबन्धुर्बाणभट्टश्च कविराज इति त्रय । वक्रोक्तिमार्गनिपुणाश्चतुर्थो विद्यते न वा ॥' राघवपाण्डवीय I 41

† 'भासम्मि जलणमित्ते कन्तीदेवे अ जस्स रहुआरे। सोबन्धवे अ बन्धम्मि हारियन्दे अ आणन्दो ॥'

Pandit's Gaudavaho, verse 800

‡ मेण्ठे स्वर्द्विरदाधिरोहिणि वशं याते सुबन्धौ विधे शान्ते हन्त च भारवौ विघटिते बाणे [illegible] श्रीकण्ठचरित II 53

III Bâṇa's works.

Before proceeding with the subject of this section, a few remarks concerning the origin and development of Sanskrit Rhetoric and of Kathâ and Âkhyâyikâ in particular would not be out of place here

The oldest writer who specifically mentions Âkhyâyikâs is Kâtyâyana* Kâtyâyana seems to intimate that the Âkhyâyikâs he refers to were not the episodes contained in such books as the Mahabhârata but that they were independent and distinct works Patanjali in his Mahâbhâshya, while commenting upon the above mentioned Vârtika, gives the names of three Âkhyâyikâs, *viz* Vâsavadattâ, Sumanottarâ and Bhaimarathî†. In another place Patanjali speaks of one who knows or studies the Âkhyâyika Vâsavadattâ or Sumanottarâ‡. Subandhu, who, we saw above, preceded Bâna, alludes to some canons of the art of poetry In one place§ he says that the composition of a good poet should not contain superfluous words such as 'tu, hi &c In another place he says that the utterances of a good poet should be divided into Uchchhvâsas (chapters) and should contain fine puns and verses in the Vaktra metre¶ This seems to refer to what are called Âkhyâyikâs as we shall see later on Dandin,‖ who is gene

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* 'लुबाख्यायिकाभ्यो बहुलम्' a वार्तिक on 'अधिकृत्य कृते ग्रन्थे' पा॰ IV 3 87, 'आख्यानाख्यायिकेतिहासपुराणेभ्यश्च' वार्तिक on पा॰ IV 2 60

† "अधिकृत्य कृते ग्रन्थे' बहुल लुग्वक्तव्य । वासवदत्ता सुमनोत्तरा । न च भवति । भैमरथी ।"

‡ Mahâbhâshya (Kielhorn) vol II p 284 'वासवदत्तिक सौमनोत्तरिक' Vide p XI above

§ 'सत्कविकाव्यबन्ध इवानद्धतुहिन' वासवदत्ता p 134 (Hall)

¶ 'दीर्घोच्छ्वासरचनाकुल सुश्लेषवक्त्रघटनापटु सत्कविविरचनमिव' वासवदत्ता p 184 (Hall)

‖ A few scholars are inclined to place Dandin later This is not the place to discuss at length the question. Our reasons for placing him in the 6th century are briefly these —(1) he is mentioned as an ancient writer along with Bhamaha and Udbhata (latter half of 8th century) by Jayaratha (p 3 अलङ्कारसर्वस्व), (2) Namisâdhu speaks of Dandin as follows — 'ननु दण्डिमेधाविरुद्र भामहादिकृतानि सन्त्येवालङ्कारशास्त्राणि' (p 2 of रुद्रटकाव्यालङ्कार) We believe the authors are arranged

rally assigned to the 6th century A D, refers to the distinction drawn between Kathâ and Âkhyâyikâ by certain writers, disapproves of it and finally says that both are different names for the same class of composition*. Dandin further says that an Âkhyâyikâ should exhibit a profusion of compounds†. The lexicon of Amarasimha defines‡ Kathâ and Âkhyâyikâ, pointing out that the former is imaginary and has very little historical value while the latter deals with matters of history. Bâna himself often alludes to the two classes of prose composition§ Bâna offers a glowing tribute of praise to the writers of Âkhyâyikâs that preceded him¶ He refers to some peculiarities that distinguished the Âkhyâyikâ from other classes of compositions, viz division into Uchchhvâsas and the occurrence of the Vaktra metre Bana himself clearly intimates that his Harshacharita is an Âkhyâyikâ|| The introductory verses to the Pûrvabhâga clearly indicate that the Kâdambarî was intended to be a Kathâ ** (technically so called) This makes it clear that Bana *did not* strike out a new path in writing his two prose works, that he had before him certain works which went under the name of Âkhyâyikâ and that criticism had been busy in laying down canons for regulating the two classes of prose composition.

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logically, as मेधाविरुद्र is mentioned in Bhamaha's work, (3) Dandin's treatment appears crude and unscientific as compared with Bhamahas, (4) Bhamaha in a few places refers to the opinions of some (अपरे, अन्ये &c) and these are found in Dandins work (5) Tamil and Canarese writers belonging to the 8th century refer to him

* See Kavyadarsa I 23 30

† 'तद्गुरूणां लघूनां च बाहुल्याल्पत्वमिश्रणै । उच्चावचप्रकार तद् दृश्यमाख्यायिकादिषु ॥' काव्यादर्श I 81

‡ 'आख्यायिकोपलब्धार्था' अमर० I. 6. 5., 'प्रबन्धकल्पना कथा'

§ 'काव्यनाटकाख्यानकाख्यायिकालेख्यव्याख्यानादिक्रियानिपुणै' p 3 of कादम्बरी (Peterson), 'कथासु नाटकेषु आख्यायिकासु काव्येषु' p 70 (Peterson).

¶ 'उच्छ्वासान्तेऽप्यखिन्नास्ते येषां वक्त्रे सरस्वती। कथमाख्यायिकाकारा न ते वन्द्याः कवीश्वराः ॥' हर्षचरित

|| 'तथापि नृपतेर्भक्त्या भीतो निर्वहणाकुल । करोम्याख्यायिकाम्भोधौ जिह्वाप्लवनचापलम् ॥' हर्षचरित

** 'द्विजेन तेनाक्षतकण्ठकौण्ठ्यया महामनोमोहमलीमसान्धया। अलब्धवैदग्ध्य धिया निबद्धेयमतिद्वयी कथा ॥'

It is believed by some Sanskrit scholars that Bana vrote before Sanskrit rhetoricians had done their best to legrade the sublime art of poetry to a pedantic enumeration of set similes and metaphors (*vide* Dr Peterson s ntroduction p 43) We hold with the greatest deference that this is to a great extent fallacious We possess ample evidence to establish that long before Bana lourished the science of Rhetoric had made great progress Ve find that an inscription of Rudradâman (150 A D) xhibits a prose containing very long compounds, alliteration (Anuprâsa) and other figures* In the same inscription reference is made to prose (Gadya) and poetry Padya) that are ornate fine on account of the (poetic) onventions observed in them and that contain perspicuous short sweet striking and charming words† An nscription of the time of Samudragupta (4th century A D) ontains a prose that vies with that of Bâna himself‡ The Mandasor inscription dated in the Mâlava era 529 (*i e* 73 A. D) contains verses that rival in diction and imagery he best efforts of Kalidasa Bhavabhuti and other masters f classical Sanskrit § Dandin who as we said above is ot placed later than the 6th century A D, gives a olerably full treatment of Rhetoric He says that he only mproves upon what other Âchâryas that preceded him

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* See Archaeological Survey Western India. Vol II about Kathiawad) p 128

† 'स्फुटलघुमधुरचित्रकान्तशब्दसमयोदारालङ्कृतगद्यपद्य

‡ Dr Fleet s Corpus Inscriptionum Indicarum vol III p 8 Mark the following कृपणदीनानाथातुरजनोद्धरणसमन्त्रदीक्षाद्युपगतमनस समिद्धस्य विग्रहवतो लोकानुग्रहस्य धनदवरुणेन्द्रान्तकसमस्य स्वभुजबलविजितानेकनरपतिविभवप्रत्यर्पणनित्यव्यापृतायुक्तपुरुषस्य निशितविदग्धमतिगान्धर्वललितैर्व्रीडितत्रिदशपतिगुरुतुम्बुरुनारदादेर्विद्वज्जनोपजीव्यानककाव्यक्रियाभि प्रतिष्ठित कविराजशब्दस्य' &c

§ See Dr Fleet s Corpus Inscriptionum vol III p 76ff We shall quote only two verses 'चतु समुद्रान्तविलोलमेखलां सुमेरुकैलासबृहत्पयोधराम् । वनान्तवान्तस्फुटपुष्पहासिनीं कुमारगुप्ते पृथिवीं प्रशासति ॥ स्मरवशगतरुणजनवल्लभाङ्गनाविपुलकान्तपीनोरुस्तनजघनघनालिङ्गननिर्भर्त्सिततुहिनहिमपात ॥ It will be noticed that the second verse (an Ârya) forms a single compound.

had laid down*. Dandin asserts that a profusion of compounds is the very life of prose†. This dictum has been followed by later prose-writers only too well. Bhatti devotes four *sargas* of his Bhattikâvya to the illustration of subjects that properly fall to be treated under Rhetoric. He exemplifies more than thirty figures of speech. He wrote in Valabhi under a king named Dharasena. Four kings of the Valabhi dynasty bore the name Dharasena. The dates of the four kings fall between about 500 A. D. and 651 A. D. So Bhatti was a predecessor or at least a contemporary of Bâna. In Subandhu's Vâsavadattâ we meet with a number of allusions to Rhetoric. Subandhu boasts of his skill in composing a work full of paronomasia on each syllable‡. He refers to S'rinkhalâbandha (a peculiar arrangement of words) and mentions the figures of speech Utprekshâ and Âkshepa§. Bâna refers to such puzzles and conundrums as Prahelikâ and mentions in the introduction to the Harshacharita a few figures of speech such as Jâti (Svabhâvokti), Utprekshâ and S'lesha¶. In the Introduction to the Kâdambarî are mentioned the figures Dîpaka, Upamâ, S'lesha and Jâti.

In this brief *resume* we have shown that, before Bâna flourished, Rhetoric had made great progress, though it had not reached perfection.

The Harshacharita$ and the Kâdambarî are well-known as the works of Bâna. A third work, the Chandîs'ataka,

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* 'किं तु बीजं विकल्पानां पूर्वाचार्यैः प्रकल्पितम् । तदेव परिसंस्कर्तुमयमस्मत्परिश्रमः ॥' काव्यादर्श II 2

† 'ओजः समासभूयस्त्वमेतद्गद्यस्य जीवितम् ।' काव्यादर्श I 80.

‡ सरस्वतीदत्तवरप्रसादश्चक्रे सुबन्धुः सुजनैकबन्धुः । प्रत्यक्षरश्लेषमयप्रबन्धविन्यासवैदग्ध्यनिधिर्निबन्धम् ॥

§ 'शृङ्खलाबन्धो वर्णग्रथनासु उत्प्रेक्षाक्षेपौ काव्यालङ्कारेषु' वासवदत्ता p 126 (Hall)

¶ 'अक्षरच्युतकमात्राच्युतकबिन्दुमतीगूढचतुर्थपादप्रहेलिकाप्रदानादिभिः' p 3 of कादम्बरी (Peterson), 'बिन्दुमतीं चिन्तयता प्रहेलिकां भावयता' p 88 of कादम्बरी

$ The learned translators of the Harshacharita intimate that the Harshacharita was forgotten by Indian writers, though rare copies existed unknown in libraries. They mention only the [illegible] and the [illegible] as referring to the हर्षचरित. We

is ascribed to him.—There is nothing improbable in Bâna's authorship of a century of verses in honour of Chandî. We know that he gives in the Kâdambari a powerful and picturesque description of the temple of Chandikâ. Still many hesitate to assert that Bâna was the author of the Chandîs'ataka.* A drama styled Pârvatiparinaya is also ascribed to Bâna. In the prelude to the Pârvatiparinaya, we are told that the drama was composed by Bâna of the Vatsa Gotra†. The author of the Kâdambari also was descended from Vatsa. The drama, though not of the highest order of merit, has some excellences of its own. The subject is the same as that of the Kumârasambhava of Kâlidâsa. There are remarkable coincidences, both of phrase and thought, between the two works. Hence it is said by some scholars that the Pârvatiparinaya is only the work of a plagiarist and not of an eminent author like Bâna. We think, however, that this argument does not possess much force. We know that the fine verses of Kâlidâsa were the delight of Bâna and had kindled his admiration‡. When the subject was the same, it was quite natural that Bâna should unconsciously imitate in thought and expression his favourite author. Even in Kâlidâsa we recognise the words of the Mahâbhârata and the Bhagavatgîtâ. It is further argued that the Pârvatiparinaya is, as compared with the Harshacharita and the Kâdambari, quite common-place. We

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have quoted above passages from आनन्दवर्धन, नमिसाधु and रुय्यक that mention the हर्षचरित by name. It is clear that, at all events in Kashmir, the Harshacharita was carefully preserved and studied. For Kalhana's indebtedness to the Harshacharita, see Dr Stein's Kalhana vol I p 133

* We may draw the attention of the reader to the fact that verses from the Chandîs'ataka occur in the सरस्वतीकण्ठाभरण, in the काव्यप्रकाश and in अर्जुनवर्मदेव's टीका on अमरुशतक. अर्जुनवर्मदेव (p 3) expressly ascribes the authorship of the चण्डीशतक to बाण "उपनिबद्धं च भट्टबाणेनैवंविध एव संग्रामप्रस्तावे देव्यास्तद्भक्तिभिर्भगवता भर्गेण सह प्रीतिप्रतिपादनाय बहुधा नर्म यथा 'दृष्टावासक्तदृष्टि' &c" (verse 37 of चण्डी०)

† 'अस्ति कविसार्वभौमो वत्सान्वयजलधिसम्भवो बाणः । नृत्यति यद्रसनायां वेधोमुखलासिका वाणी ॥' 4th verse, Act I.

‡ 'निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु । प्रीतिर्मधुरसान्द्रासु मञ्जरीष्विव जायते ॥' Introduction to हर्षचरित.

think that this even if entirely true would not militate against Bâna's authorship of the work. The work might have been written before Bâna had attained the mastery of his mature years. In the Pârvatipariṇaya we find that Bâna is feeling his way. His prose in the drama reminds us of the Kâdambarî and the Harshacharita. Many ideas and turns of expression are common to the drama and the two prose works of Bâna. We cite below only one of them for want of space.* Besides we must not forget that Bâna was handicapped in verse. We have quoted above a critic's opinion that Bâna does not excel so much in verse as in prose. That remark could not have been based on the few verses that occur in the two prose works of Bâna. They rather refer to some compositions in verse written by Bâna. We suggest that the Pârvatipariṇaya may be one of them. Chandapâla and Gunavinayagaṇi the commentators of the Nalachampû of Trivikramabhaṭṭa inform us that Bâna wrote a drama entitled Mukuṭatâḍitaka.† We know nothing about this drama from other sources. Kshemendra quotes a verse as Bâna's‡ in which the sad plight of Kâdambarî due to separation from her lover is described. It seems therefore that Bâna wrote, according to Kshemendra the story of Kâdambarî in verse also.

In the Kâvyaprakâśa we read that Bâna obtained money from king Harsha.§ A few scholars relying upon Kashmir tradition are of opinion that the drama Ratnâvalî was really

* Act I 'हिमवान्—दवि कन्यापितृत्व खलु गृहमेधिनामधिकतर दु खमावहति । कुचयुगल परिणद्ध यथा यथा वृद्धिमेति तन्वङ्गया । वरचिन्ताहननमनसस्तथा तथा वार्ध्यमेति मे गात्रम् ॥ Compare this with the passage in the हर्षचरित (उच्छ्वास IV) 'हृदयमभवारयति मे दिवसमिव पयोधरोन्नतिरस्या । सेय सर्वाभिभाविनी शोकाग्नेदाहशक्तिर्यदपत्यत्वे समानेऽपि नानाथां दुहितरि दृश्यन्ते सन्त '

† 'यदाह मुकुटताडितकनाटके बाण आशा प्रोषितदिग्गजा इव गुहा प्रध्वस्तसिंहा इव द्रोण्य कृत्तमहाद्रुमा इव भुव प्रोत्खातशैला इव । विभ्राणा क्षयकालरिक्तसकलत्रैलोक्यकष्टा दशा जाता क्षीणमहारथा कुरुपतेर्दैवस्य शून्या सभा ॥"

‡ 'यथा वा भट्टबाणस्य 'हारो जलार्द्रवसन नलिनीदलानि प्रालेयशीकरमुचस्तुहिनांशुभास । यस्येन्धनानि सरसानि च चन्दनानि निर्वाणमेष्यति कथ स मनोभवाग्नि ॥' अत्र विप्रलम्भभरभग्नधैर्याया कादम्बर्या विरहव्यथावर्णना &c ' औचित्यविचारचर्चा

§ 'श्रीहर्षादर्बाणादीनामिव धनम्' Many MSS read धावकादीनाम्

the work of Bana, who in return for the money bestowed by king Harsha upon him published the work in his patron's name This view seems to us to be entirely wrong In the first place, there are three dramas, the Ratnâvali, the Priyadarsikâ and the Nagananda the authorship of which is claimed by Harsha. The Prastâvanâs to all the three dramas are identical almost word for word In the Prastâvanâ of each of the three dramas Harsha is said to be the author No one ascribes the Priyadarsikâ and the Nâgânanda to Bana. Hence the Ratnâvali also is not the work of Bana The Ratnâvali is quoted by Damodaragupta in his Kuttanimata (8th century A. D) The Ratnâvali and the Nagânanda are quoted by name in the Dhvanyâloka (p 150, p 176 respectively) The Ratnâvali is quoted at least a score of times in the Dasarûpa The Nâgananda and the Priyadarsikâ are also quoted in the Dasarupa but not so frequently But in none of these writings is there the slightest hint that the author of the Ratnâvali was Bana and not Harsha It is remarkable that Kshemendra himself a very erudite Kashmirian scholar, quotes some verses from the Ratnâvali and attributes them to Sriharsha*

The introductory verses attached to the Kadambari are supposed by some scholars to be the composition not of Bana, but of his son or some one else We demur to this conclusion on the following grounds (a) If the verses had been written by Bana's son, he would have referred to his authorship of them, as he does in the case of the introductory verses prefixed to the Uttarabhaga Moreover he would not have mentioned his father in the colourless way in which the last verse (of the Purvabhaga) speaks of Bana as Dvijena tena &c (b) Kshemendra quotes in his works at least four verses of the Introduction and twice distinctly says that they are Bana's (in Auchityavichâracharchâ†

* In the कविकण्ठाभरण (सन्धि ?) "इन्द्रजालपरिचयो यथा श्रीहर्षस्य 'एष ब्रह्मा सरोजे' &c (रत्नावलि IV 11) In the औचित्यविचारचर्चा he quotes the following verses as श्रीहर्षस्य—'परिम्लान &c' (रत्ना० II 12) 'विश्रान्तविग्रहकथ &c' (रत्ना० I 8) 'उद्दामोत्कलिका &c' (रत्ना० II 4) भयानके यथा श्रीहर्षस्य 'कण्ठे कृत्तावशेष &c', अपि च 'नष्टं वर्षवरैः' (रत्ना० II 2-3).

† न तु यथा भट्टबाणस्य 'जयत्युपेन्द्रः स चकार दूरतः' &c, the कविकण्ठाभरण quotes the verse '[illegible]' &c as Bana's

and the Kavikanthâbharana). (c) It is next to impossible that Bâna, an orthodox writer, should have commenced his work without any kind of salutation at the beginning

IV Kathâ and Âkhyâyikâ

We shall now briefly indicate the characteristics of these two classes of writings as defined by Sanskrit rhetoricians

The earliest known writer, who puts down the points of difference between Kathâ and Âkhyâyikâ as defined by some rhetoricians (although he himself disapproves of them) is Dandin (1) In an Âkhyâyikâ, it is the hero himself who tells the whole story, while in Kathâ, the story is told either by the hero or by some one else (2) An Âkhyâyikâ is divided into sections named Uchchhvâsas and contains verses in the Vaktra and Aparavaktra metres, while in a Kathâ it is not so. (3) In a Kathâ such topics as the kidnapping of a girl, battles, separation, the rise of the sun and the moon are described, in an Âkhyâyikâ it is not so (4) A Kathâ is distinguished by possessing certain catchwords which the author intentionally puts in Dandin remarks that no hard and fast line of demarcation can be drawn between the two classes of works and that the points mentioned above have not been invariably followed by writers and that hence Kathâ and Âkhyâyikâ are but two names for the same species of prose composition Bhamaha's definitions of Kathâ and Âkhyâyikâ are given below* In Rudrata's Kâvyâlamkâra, Kathâ and Âkhyâyikâ are defined† The author seems to have had in mind the Kâdambarî and the Harshacharita in defining the two species of prose composition We have seen above that a profusion of compounds was said by Dandin to constitute the very essence of prose and hence long compounds form the ruling characteristic of Kathâ and Âkhyâyikâ But certain restrictions were laid

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* प्रकृतानाकुलश्राव्य शब्दार्थपदवृत्तिना । गद्येन युक्तोदात्तार्था सोच्छ्वासाऽऽख्यायिका मता ॥ वृत्तमाख्यायते तस्यां नायकेन स्वचेष्टितम् । वक्त्रं चापरवक्त्रं च काले भाव्यर्थशंसि च ॥ कवेरभिप्रायकृतैरङ्कैः कैश्चिदङ्किता । कन्याहरणसंग्रामविप्रलम्भोदयान्विता ॥ न वक्त्रापरवक्त्राभ्यां युक्ता नोच्छ्वासवत्यपि । संस्कृतं संस्कृता चेष्टा कथा ऽपभ्रंशभाक् तथा ॥ अन्यैः स्वचरितं तस्यां नायकेन तु नोच्यते । स्वगुणाविष्कृतिं कुर्यादभिजातः कथं जनः ॥ भामह I 25-29

† See Rudrata's Kâvyâlamkâra XVI 20-30

down by the author of the Dhvanyâloka He says* that even in an Âkhyâyikâ very long compounds should not occur in depicting pathos and the love of separated lovers

† Abhinavagupta distinguishes Âkhyâyikâ from Kathâ by saying that the former is divided into sections called Uchchhvâsas and contains verses in the Vaktra and Aparavaktra metres while the latter lacks these features The Sahityadarpana says—a Kathâ contains a fine plot in prose, with a verse in the Âryâ Vaktra or Aparavaktra metre here and there, a Kathâ is introduced by a salutation in verse and reference is made to the conduct of the wicked &c ‡ It further says that an Âkhyâyikâ is just like a Kathâ with this addition that the former contains a narrative of the poet himself and of other poets, that its divisions are styled Âsvâsas and that it contains verses at the beginning of each Âsvâsa that suggest future events §

In passing we wish to notice one question of interest Is Bâna indebted to anybody for the materials of his Kâdambarî ? It seems that Bâna derived the dry bones of his story from the Brihatkathâ of Gunâdhya. That work, said to have been written in the Paisâchi language, is

* आख्यायिकायां तु भूम्ना मध्यमसमासादीर्घसमासे एव सङ्घटने । गद्यस्य विकटनिबन्धाश्रयेण च्छायावत्त्वात् । तत्र च तस्य प्रकृष्यमाणत्वात् । कथायां तु विकटबन्धप्राचुर्येऽपि गद्यस्य रसबन्धोक्तमौचित्यमनुसर्तव्यम् । गद्यबन्धेऽपि अतिदीर्घसमासा रचना न विप्रलम्भशृङ्गारकरुणयोराख्यायिकायामपि शोभते' । ध्वन्यालोक p 143

† 'आख्यायिकोच्छ्वासादिना वक्त्रापरवक्त्रादिना च युक्ता । कथा तद्विरहिता' p 143 of लोचन

‡ कथायां सरसं वस्तु गद्यैरेव विनिर्मितम् ॥
क्वचिदत्र भवेदार्या क्वचिद्वक्त्रापवक्त्रके ॥
आदौ पद्यैर्नमस्कारः खलादेर्वृत्तकीर्तनम् ॥

साहित्यदर्पण 6th Parichchheda

Dr Peterson read पद्यैरेव विनिर्मितम् and translated "A Kathâ is a narration in prose of matter already existing in a metrical form p 69 of Introduction to the Kadambari.

§ 'आख्यायिका कथावत्स्यात्कवेर्वंशानुकीर्तनम् । अस्यामन्यकवीनां च वृत्तं पद्यं क्वचित्क्वचित् ॥ कथांशानां व्यवच्छेद आश्वास इति बध्यते । आर्यावक्त्रापवक्त्राणां छन्दसा येन केनचित् । अन्यापदेशेनाश्वासमुखे भाव्यर्थसूचनम् ।'

time her eye falls and rests on Chandrâpida, this image of a maiden heart, torn by the conflicting emotions of love and virgin shame, of hope and despondency, of cherished filial duty and a new born longing, of fear of the world's scorn and the knowledge that a world given in exchange for this will be a world well lost takes full possession of the reader'

2. Though the Kâdambarî contains glowing descriptions of love they are chaste and free from grossness of any kind In this respect the Dasakumaracharita contrasts most unfavourably with the Kâdambarî. In the former, the reader is disgusted with the filthy intrigues of the ruffian heroes of the book.

3 Although Bâna was fettered by the canons of Rhetoric which laid down that long compounds were of the essence of prose he displays considerable variety of style His diction is generally smooth and graceful and he could write with force and brevity when it suited his purpose to do so In this connection we may refer to the stern advice of Kapinjala to Pundarîka Bâna's prose is generally ornate and full of poetic fancies. He revels in the jingling assonance of sounds. Upamâ, Rûpaka and Utprekshâ are met with at every step Among the other figures of speech may be mentioned Dîpaka, Sahokti Virodha, Nidarsana and Vishama

4 He seems to have been a close observer not only of courts and kings, but even of the less bright aspects of human life His description of the old Dravida ascetic, though somewhat long drawn and tedious shows that he had an eye for the ridiculous and the bizarre His descriptions of court and life in cities present a vivid picture of the times in which he lived The advice of Sukanâsa to Chandrâpida is a masterpiece It sets out very clearly all the evils that beset not only the path of Chandrâpida, but of all princes in all climes. The Harshacharita of Bâna possesses great interest for the antiquarian from the fact that it affords a vivid picture of Indian society in the 7th century and of the manners and customs of those far off days

5 Bâna seems to have been a great lover of Nature. He is never tired of using for poetic purposes the flora and fauna of India. His references to plants and flowers though sometimes overdrawn and fanciful, are generally charming

6 Although most of the characters of the Kâdambari are shadowy and some of them are in their second or even third birth, the poet's genius is so superb and his power of developing love and pathos is so great that the reader soon forgets the unreal character of the work and his mind is enthralled by the engrossing interest of the woes and happiness of the characters 'We find ourselves face to face with the story of human sorrow and divine consolation, of death and the passionate longing for a union after death, that goes straight from the heart of one who had himself felt the pang and nursed the hope to us who are of like frame with him' In the Harshacharita the hero is a historic personage. The author's task is thereby rendered more difficult. Yet Bâna acquits himself most creditably It will be seen later on that he has nowhere stretched any point in favour of his hero and that his version is generally corroborated by independent evidence

His defects

One of the greatest flaws of Bâna's writings is that they abound in puns on words and recondite allusions The reader is often at a loss, amidst the array of double meaning words, bold and fanciful allusions, to grasp the exact meaning of the author Though this is a blemish according to modern ideas of criticism, ancient India thought otherwise These byways of puns were called Vakrokti (crooked speech) which was raised to the position of an Alamkâra Subandhu, we have seen above, boasts of his skill in puns on each letter

Another serious blemish is that in the Kâdambari we meet with a defect in constructive art, which is due to the device of weaving stories within stories. The reader is unable to carry in his head the bewildering turns and convolutions of the story and the confusion of curses and counter curses. The fact that the greater part of the story is put in the mouth of a parrot is a serious drawback to the verisimilitude of the work

Bâna seems to have had very little sense of proportion. In his descriptions of Mahâśvetâ and the temple of Chandikâ he tires the reader by dwelling too much on every detail. The patience of the reader is exhausted by the overloading

of single words with epithets and of the epithets to these epithets It sometimes so seems that the poet cares only for the gorgeous description of the evening, morning, moonrise or the limbs of the heroine and leaves the plot to take care of itself

It is necessary to say a few words about Bâna's son It may be at once admitted that the highest praise is due to the dutiful son of Bâna for having creditably performed his self imposed task. He possesses not a few of the excellences of his father He has almost the same command over the Sanskrit language as his father His style is as ornate and as full of figures of speech as his father s But we must not forget that in the son's work the defects of his father are exaggerated and others peculiar to the son alone are added We miss in the Uttarabhâga the bold and striking fancies of Bâna with which we become familiar in the Pûrvabhâga. The description of the love torment of Kâdambari is insipid and drawn out to a tedious length The references to mythological and other lore are few and far between in the Uttarabhâga The different lines of the story are made to converge far more rapidly than Bâna would have done. The picturesque descriptions of flora and fauna in which Bâna is profuse are lacking in the Uttarabhâga Such masterpieces of realism as the advice of S ukanâsa to Chandrâpida are conspicuous by their absence in the Uttarabhâga The perusal of the Uttarabhâga leaves the reader under the impression that the author was only anxious to bring the story to a close somehow The touch of genius that appeals to the mind and makes the characters live before the eyes of the reader is altogether wanting.

VI The Harshacharita

A comparison of the Harshacharita with the Kādambari s instructive and interesting Both works are composed in he same ornate and elaborate style. Both exhibit, more or ess, the same merits and defects. But the Harshacharita s very much inferior to the Kadambari as a literary work. In the Harshacharita the author cares more for the jingling epetition of the same letters than in the Kadambari The puns are generally more laboured in the Harshacharita

The Kadambari is much more free from the use of provincial expressions than the Harshacharita. In the Harshacharita the author seems to have consciously employed a very large number of words that are found only in the lexicons. In the Harshacharita we never come across that subtle analysis of human nature that we meet with at every step in the Kadambari. The characters of the Kadambari are all of them painted with a finer brush than those in the Harshacharita. In the ease and flow of speech, in the force and vigour of thought and expression and in the happy description of impulses emotions and sentiments that sway human conduct the Kadambari vastly excels the Harshacharita. In the whole of the Harshacharita there is hardly any passage that approaches in elegance and grace of language in the keen observation of human nature and the springs of human action in apt and happy sentiments the advice of Sukanasa to Chandrapida or the friendly exhortation of Kapinjala to Pundarika. But the Harshacharita enjoys certain advantages over the Kadambari. The Harshacharita is of prime importance to the historian of ancient India. It contains a mass of information on the state of ancient Indian society, on social and religious observances and practices on military organization, on the actualities of life in camp and city, on the progress of medicine and the various arts and industries.

There is one striking point in which both the Kadambari and the Harshacharita are similar. The hand of Death prevented the former work from being completed. The latter also comes to an abrupt conclusion. We can only speculate as to the reason why Bana left only a partial account of the career of Harsha. Probably the author never intended to offer to the world a complete account of his patron's life.* Perhaps Bana was swayed by the consideration that the glorious career of his patron after he re

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* It should be noted that Bana expressed his inability (though in a strain of courtly humility) to do justice to the whole of the career of Harsha and promised his cousins that he would deal only with a portion of it 'न खलु पुरुषायुषशतेनापि शक्यमविकलमस्य चरितं वर्णयितुम्। एकदेशे तु यदि कुतूहलं वः, सज्जा वयम्' 3rd उच्छ्वास

covered his sister Rajyas'rī was very fresh in the memory of the people when he wrote and needed no words of praise from him Bana wrote the Harshacharita rather as a literary work than as a history of Harsha's reign and was satisfied when his Muse had taken a sufficiently long flight Whatever may have been the reason, the student of Indian antiquities cannot but express his regret and mortification that the work was left incomplete

Besides the Harshacharita, the writings of Chinese authors, particularly of Hiuen Tsang supply reliable information about Harsha and his times Moreover there are several inscriptions of Harsha himself and his contemporaries that shed a flood of light on the topics which the Harshacharita deals with All this information, when put together, gives us a fairly accurate and life-like picture of the times of Harsha But several considerations particularly of space and utility, prevent us from entering into a detailed examination of the data furnished by the authorities indicated above. To those that desire a full treatment of this subject we would recommend the standard work of Mr V A. Smith on the early History of India. All that we can endeavour to do here is to dwell upon some of the salient features of the life and career of Harsha as delineated in the Harshacharita to note the important points of divergence between the Harshacharita and our other authorities and to supplement the information furnished by the Harshacharita from the other materials mentioned above

VII The predecessors of Harsha

The Harshacharita tells us that the remote ancestor of Harsha was Pushpabhuti. Between him and Prabhākaravardhana, father of Harsha intervened several unnamed kings The Madhuban and Banskhera copper plates* of Harsha furnish the following genealogy —

श्रीप्रभाकरवर्धनस्तस्य पुत्रस्तत्पादानुध्यात सितयश प्रतानविच्छुरितसकलभुवनम ण्डल परिगृहीतधनदवरुणेन्द्रप्रभृतिलोकपालतेजा सत्पथोपार्जितानेकद्रविणभूमिप्रदान संप्रीणितार्थिहृदयोऽतिशयितपूर्वराजचरितो दव्यामलयशोमत्या श्रीयशोमत्यामुत्पन्न परमसौगत सुगत इव परहितैकरत परमभट्टारकमहाराजाधिराजश्रीराज्यवर्धन -

राजानो युधि दुष्टवाजिन इव श्रीदेवगुप्तादय
कृत्वा येन कशाप्रहारविमुखा सर्वे सम सयता ।
उत्खाय द्विषतो विजित्य वसुधा कृत्वा प्रजानां प्रिय
प्राणानुज्झितवानरातिभवने सत्यानुरोधेन य ॥

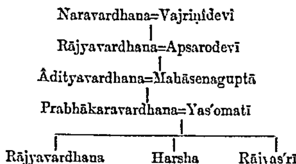
तस्यानुजस्तत्पादानुध्यात परममाहेश्वरो महेश्वर इव सर्वसत्त्वानुकम्पी परमभट्टा रकमहाराजाधिराजश्रीहर्ष श्रावस्तीभुक्तौ कुण्डधानीवैषयिकसोमकुण्डकाग्रामे समुपगतान् महासामन्त—महाराज—दौ साधसाधनिक—प्रमातार—राजस्थानीय— कुमारामात्योपरिक—विषयपति—भटचाटसेवकादीन् प्रतिवासिजनपदाश्च समाज्ञाप यति । अस्तु व सविदितम् । अय सोमकुण्डकाग्रामो ब्राह्मणवामरथ्येन कूटशासनेन भुक्तक इति विचाय यतस्तच्छासन भङ्क्त्वा तस्मादाक्षिप्य च स्वसीमापर्यन्त सोद्रङ्ग सर्वराजकुलाभाव्यप्रत्यायसमेत सर्वपरिहृतपरिहारो विषयादुद्धृतपिण्ड पुत्रपौत्रानुगश्च न्द्रार्कक्षितिसमकालीनो भूमिच्छिद्रन्यायेन मया पितु परमभट्टारकमहाराजाधिराज श्रीप्रभाकरवर्धनदेवस्य मातु परमभट्टारिकामहादवीराज्ञीश्रीयशोमतीदेव्या ज्येष्ठ भ्रातृपरमभट्टारकमहाराजाधिराजश्रीराज्यवर्धनदेवपादाना च पुण्ययशोभिवृद्धये सावर्णिसगोत्रच्छन्दोगसब्रह्मचारिभट्टवातस्वामि—विष्णुवृद्धसगोत्रबह्वृचसब्रह्मचारि-भट्ट शिवदवस्वामिभ्या प्रतिग्रहधर्मणाग्रहारत्वेन प्रतिपादित । विदित्वा भवद्भि समनुम न्तव्य प्रतिवासिजनपदैरप्याज्ञाश्रवणविधेयैर्भूत्वा यथासमुचिततुल्यमेयभागभोगकर हिरण्यादिप्रत्याया अनयोरेवोपनेया सेवोपस्थान च करणीयमिति । अपि च

अस्मत्कुलक्रममुदारमुदाहरद्भिरन्यैश्च दानमिदमभ्यनुमोदनीयम् ।
लक्ष्म्यास्तडित्सलिलबुद्बुदचञ्चलाया दान फल परयश परिपालन च ॥

कमणा मनसा वाचा कर्तव्य प्राणिने हितम् ।
हर्षेणैतत्समाख्यात धर्मार्जनमनुत्तमम् ॥

दूतकोऽत्र महाप्रमातार-महासामन्त-श्रीस्कन्दगुप्त महाक्षपटलाधिकरणाधिकृत सामन्तमहाराजेश्वरगुप्तसमादशाच्चोत्कीर्ण गर्जरेण (गुर्जरेण?) । सवत् २० ५ मार्गशीर्ष वदि ६ The Banskhera plate of Harsha (see E I vol. IV p 208 ff) contains the same details as above except the following — The charter is issued from Vardhamanakoti, the donees are Balachandra a Rigvedin of the Bharadvajagotra and Bhadra svāmin, a Samavedin the village granted is Markatasagara, which was in the *Bhukti* of Ahichchhatra and in the western *Pathaka of the Angadiya Vishaya*, the keeper of the records is one Bhana or Bhânu and the concluding words are 'उत्कीर्ण मीश्वरेणेदमिति संवत २० २ कार्ति वदि १ स्वहस्तो मम महाराजाधिराजश्रीहर्षस्य ।'

स्व ह स्तो म म म हा रा जा धि रा ज श्री ह र्ष स्य
Autograph of Harsha from the Banskhera plate



Hiuen Tsang begins with Prabhākaravardhana and informs us that Rājyavardhana was the elder brother of Harsha.* Bāṇa tells us that Harsha's ancestors ruled at Sthāṇvis'vara (modern Thanesar), while Hiuen Tsang makes Kānyakubja the capital of Harsha.† The explanation probably lies in this fact that when Hiuen Tsang visited Harsha (which was about 643 A. D.), Kānyakubja was one of the capitals of Harsha's vast empire. When Rājyas'ri's husband Grahavarman was killed and she became a Buddhist nun, Harsha might have taken over the kingdom of Kanoj and made the latter his capital as being more in the centre of his dominions than Thanesar.

Hiuen Tsang tells us that the family of Harsha belonged to the Vais'ya caste. It has been rightly pointed out that the learned Chinese traveller confounds the third of the four principal castes with the Bais clan of Rajputs (who were Kshatriyas).‡ Bāṇa nowhere gives the slightest hint that the family of Harsha was not of Kshatriya descent. There are moreover indications to the contrary. Harsha's sister was married to Grahavarman, who came of the ancient Kshatriya family of the Maukharis (for whom see below). Prabhākaravardhana was the son of Mahāsenaguptā, who seems to have been the sister of Mahāsenagupta of Magadha. Unfortunately Bāṇa does not tell us the family from which

The Sonpat copper seal inscription of Harshavardhana (C. I. I. vol III p 231 ff), though much defaced, confirms the statements made in the two copperplates.

* See B. R. W. W. vol. I p. 210.

† B. R. W. W. vol. I p 209.

‡ B. R. W. W. vol. I p. 209 n. 12.

Harsha's mother came Dr Hoernle* thinks that her very name indicates that Yas'omati must have been the daughter of the famous king of Mālava, Yas'odharma Vikramāditya One fails to see how her very name shows that she was the daughter of Yas'odharman Some support may be lent to the conjecture of Dr Hoernle by the words of Yas'omatī that she was born in a family 'rendered glorious by Dharma † It further appears from certain words in the Harshacharita (5th Uchchhvāsa) that Yas'omatī's father was a mighty warrior and that her parents were living at the time of her death ‡

The kingdom of Thanesar must not originally have been very large It was surrounded on all sides by petty states, which waged constant wars among themselves There is small wonder in this Even Great Britain, which is such a small country, was divided only a few centuries ago into three kingdoms the rulers of which indulged in sanguinary feuds on the slightest pretexts The inscriptions of Harsha style his ancestors (except Prabhākaravardhana) 'mahārāja' It is only Prabhakaravardhana who is styled 'Mahārājadhiraja' which was one of the *birudas* of an aspirant for universal sovereignty. The Harshacharita informs us that Prabhakaravardhana fought successfully against the Hûnas, the kings of Sindhu Gurjara, Gandhara Lāta (Broach) and Malava The conquest of the Hunas if effected by Prabhākaravardhana, must have been very perfunctory, as, a short time before his death, he had to send Râjyavardhana against them

When Râjyavardhana came to the throne he must have been a very young man (about 19 or 20) We are told in the Harshacharita that the elder of the two Gupta princes named Kumāragupta, who was a companion of Rājyavardhana and Harsha, was about 18 years old So Rajyavardhana was also of the same age at the time. Further we see that when Rajyavardhana returned after vanquishing

* See J R A S for 1903 p 556

† 'धर्मधवले कुले जाता' (5th उच्छ्वास)

‡ 'वीरजा वीरजाया &c' 'अम्ब तात न पश्यतं पापां परलोकप्रस्थितां माम् &c'

the Hûṇas, there was a slight growth of hair on his chin. Harsha was the junior of Rājyavardhana by about four years and Rājyasrî was younger by about six years than her eldest brother. So Harsha and Rājyasrî were respectively about sixteen and fourteen years old when their father died. This is confirmed by the fact that Harsha is in several places* spoken of as '*Bāla*' and Rājyas'rî as 'Bālā'.† It seems that Prabhākaravardhana died in 605 A. D and therefore it follows that Harsha was born about 590 A D. and ascended the throne in 606 A. D.‡ From the astronomical data furnished by Bana about the birth of Harsha, Mr. C.V.Vaidya shows that Harsha was born on 4th June 590 A D § Grahavarmā, the husband of Rājyas'rī, was killed by a king of Mālava Who this Mālava king was is not quite clear. We are told in the Harshacharita that Rājyavardhana marched against this king with a small but picked force of cavalry under Bhaṇḍin and utterly routed him. In the inscriptions of Harsha we read that Rājyavardhana vanquished a certain king named Devagupta. As Rājyavardhana died very young he could not have waged many wars Buhler conjectured with great probability that it was this Devagupta that had killed Grahavarman and was therefore chastised by Rājyavardhana. This conjecture is to some extent supported by the fact that the Harshacharita mentions a certain Gupta as having seized Kānya kubja S Dr Hoernle does not approve of the conjecture of Buhler. ¶ There are no doubt difficulties in the way of Buhler's guess. The two companions of Harsha and his elder brother are Mālava princes. Harsha is represented in the Harshacharita as very intimate with the younger of the two Mālava princes *viz.* Mâdhavagupta. ‖ In another place we find Harsha talking to 'the son of the

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* See 6th उच्छ्वास 'यदि बाल इति नितरां तर्हि न परित्याज्योऽसि'; 7th उच्छ्वास 'बाल एवाखण्डलभूमिमारूढः'; 8th उच्छ्वास 'इयं नः स्वसा बाला च बहुदुःखखेदिता च.'

† See V. A Smith's Early History of India p. 312 (2nd edition).

‡ See above p IV.

§ See J B. B R. A. S. vol. 24 pp 252–254

S See text (7th उच्छ्वास) p. 67 'गुप्तनाम्ना गृहीते कुशस्थले'.

¶ J. R. A. S 1903 p. 561.

‖ See text (8th उच्छ्वास) p 72 'अवलम्ब्य दक्षिणेन हस्तेन च माधवगुप्तमंसे'.

Malava king that sat behind (Harsha)'* So then it could not have been possible that these two princes were in any way related to the Malava king that killed Grahavarma If they had been they would naturally have been objects of suspicion rather than of trust It is to be noted that Rājya sri is let off from imprisonment by a *certain noble* called Gupta † It is remarkable that he is not designated Raja putra' or Raja' but only Kulaputra' So obviously he is not the king of Malava that killed Grahavarma nor can he be one of the two Gupta princes, the companions of Harsha that were 'Rajaputras If it was Devagupta that killed Grahavarma he could not have been the same as the Maharajadhiraja Devagupta of Magadha, whose approximate dates according to Dr Fleet are 680-700 A. D (see Deo Baranark Inscription pp 213, 215) and who was the maternal grand father of the Vakataka king Pravarasena II (*vide* Chammak and Sivani copperplate inscriptions in C I. vol III pp 240 and 247)

Rajyavardhana young and confiding, was treacherously murdered, according to the Harshacharita, by a Gauda king One MS of the Harshacharita calls him Narendra gupta ‡ The commentator of the Harshacharita tells us that his name was Sasanka He is corroborated by the statement of Hiuen Tsang that She shang kia (Sasanka) king of Karnasuvarna (Bengal) murdered Rajyavardhana § Bana perhaps purposely omitted the express mention of the murderer of the reigning emperor s elder brother § But there are passages containing veiled allusions to the name Sasanka which we have pointed out in the notes (see *e g* 6th Uchchhvasa p 38)

VIII The accession of Harsha and his relations with his contemporaries

Bana tells us that Harsha quietly ascended the throne

* 'पृष्ठतो निषण्णस्य मालवराजसूनोरकथयत्' 2nd उच्छ्वास

† 'कान्यकुब्जाद्गौडसंभ्रमे गुप्तितो गुप्तनाम्ना कुलपुत्रेण निष्कासनम्' 8th उच्छ्वास

‡ See E. I vol I p 70

§ B R W W vol I p 210

§ Note the verse 'आत्मनाम गुरोर्नाम नामातिकृपणस्य च। श्रेयस्कामो न गृह्णीयाज्ज्येष्ठापत्यकलत्रयो ॥'

after the murder of his elder brother But Hiuen Tsang has surrounded the accession of Harsha in an atmosphere of mystery and suspicion We are told that the minister Bhandi asked the ministers to choose Harsha as king and that they accepted his advice, but Harsha had his own scruples and wanted to consult a statue of Avalokites vara Bodhisattva on the Ganges before accepting the crown offer ed to him.* It is this account that leads Mr V A Smith to remark that some unknown obstacle stood in the way of Harsha s accession and compelled him to rely for his title to the crown upon election by the nobles rather than upon his hereditary claims † We believe that the story was pro bably invented by the Buddhist admirers of Harsha to show that the latter was under the particular care of the Bodhi sattva Avalokites vara We know from the Harshacharita that Bhandi instead of being merely a great minister as Hiuen Tsang says, was a first cousin, being the mother's brother s son of Harsha and a very intimate friend Bhandi was about eight years of age when Rajyasri was born and was thus slightly senior to Rajyavardhana. After ascending the throne Harsha started on his brilliant career of con quest and within a few years (about six) made himself the overlord of the whole of Northern India including Gujarat from the Himalayas to the Narmada and from the bay of Bengal to Sindh. He had a long reign of about forty two years and may fitly be styled the last Hindu Emperor of Northern India

The Harshacharita contains a few references to these conquests We are told in the third Uchchhvasa that he vanquished the king of Sindhu and that he levied tribute from the Himalayan territory which is difficult of access ‡ On his relations with the Guptas we have already made a few remarks above. It seems that Harsha crowned Kumara gupta § the elder of the two Malava princes the companions

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* See B B R A S vol I pp 211 213

† See Early History of India p 312 (2nd edition)

‡ 'अत्र पुरुषोत्तमेन सिन्धुराजं प्रमथ्य लक्ष्मीरात्मीकृता । अत्र परमेश्वरेण तुषारशैलभुवो दुर्गाया गृहीतः करः'

§ 'अत्र देवेनाभिषिक्तः कुमारः' 3rd उच्छ्वास and com thereon

of his boyhood What became of this Kumaragupta we do not know We saw above that the younger of the two Malava princes Madhavagupta was in high favour with Harsha The Aphsad stone Inscription speaks of Madhavagupta of Magadha who was anxious to meet the glorious Harsha * The former was most probably the same as the favourite companion of Harsha s early years Further particulars of the Guptas of Magadha may be learnt from Dr Fleet s Gupta Inscriptions (pp 200 218) † Another royal family with whom Harsha came in close contact was the Maukhari His sister Rajyasri was married to Grahavarmā son of Avantivarman His capital was Kanyakubja Bana intimates that the Maukhari family was very ancient and highly honoured and that the Maukharis were great devotees of Siva. ‡ Particulars of the Maukhari kings and their genealogy will be found in Dr Fleet s Gupta Inscriptions pp 219 230 The Maukharis and the Guptas of Magadha went often to war § The Harshacharita tells us that Kumara alias Bhāskaravarman, king of Pragjyotisha (Assam) formed a close friendship with Harsha on the eve of the latter s career of world conquest Hiuen Tsang confirms this and tells us how once Harsha followed on the southern bank of the Ganges towards Kanoj while Kumara raja kept pace with him on the northern $

Harsha s glorious career of conquest suffered one memorable check. Pulakesin II the greatest of the

* See C I vol III p 200 204 'श्रीहर्षदेवनिजसङ्गमवाञ्छया च'

† Bana says that one of his ancestors was honoured by several Guptas 'अनेकगुप्तार्चितपादपङ्कज कुबेरनामांश इव स्वयम्भुव Introductory verse to the Kadambari.

‡ The correct form seems to be मौखरि Mark 'नमामि भर्वोश्चरणाम्बुजद्वय सशेखरैर्मौखरिभि कृतार्चनम्।' Introductory verse to कादं० The Asirgad copper seal of Sarvavarman uses the words 'शर्ववर्मा मौखरि' (C I vol III p 220) But the Jaunpur stone inscription of ईश्वरवर्मन् sanctions the form मौखर 'मौखराणा भूभुजाम् (C I vol. III p 229)

§ See e g Aphsad Stone Inscription (C I vol III p 200, 203)

$ B R W W vol I pp 217–218 see also vol II pp 196–198, where Hiuen Tsang relates how he went to the court of Kamarupa

Chālukyas of Badami became the overlord of the Deccan south of the Narmadā, as Harsha had become emperor of Northern India. Harsha wanted to break down his supremacy but failed * The Chalukya emperor claims to have inflicted a crushing defeat on the emperor Harsha †

Harsha established an era of his own which commenced in 606 A. D Several inscriptions dated in this era have been recovered ‡ This is not the place to go into that question We may mention that Alberuni s account of this era is most confusing He says that the era of Harsha is used in Mathura and the country of Kanoj that between S riharsha and Vikramaditya there is an interval of four hundred years, but that according to the Kashmirian calendar the era of S riharsha was 664 years later than Vikramāditya. §

IX Harsha as a poet and a patron of literature

Not only was Harsha great as a conqueror and ruler, but he is an author of considerable distinction We have discussed above the question of the authorship of the Ratnavali and come to the conclusion that it is the work of Harsha This is not the place to enter upon a critical examination of the three plays of Harsha It may be said that they do not show the highest flights of imagination and fancy and are much inferior to the masterpieces of Kalidasa and Bhavabhuti They have however a peculiar simplicity, correctness and charm which have endeared them to the writers of works on dramaturgy In the Nagananda the author takes up the story of Jimūtavahana famous in Buddhist legend

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* See B R W W vol II pp 206-207 and Mr V A Smith s Early History of India p 313

† Note the verse 'अपरिमितविभूतिस्फीतसामन्तसेनामुकुटमणिमयूखाक्रान्तपादारविन्द । युधि पतितगजेन्द्रानीकबीभत्सभूतो भयविगलितहर्षो येन चाकारि हर्ष ॥' E I vol. 6 p 6 and I A vol VIII p 242, I A. VI p 76 'समरसंसक्तसकलोत्तरापथेश्वरश्रीहर्षवर्धनपराजयोपलब्धपरमेश्वरापरनामधेयस्य सत्याश्रयश्रीपृथिवीवल्लभमहाराजाधिराजपरमेश्वरस्य प्रियतनय' At p 86 the words 'समर नामधेय' recur In I A vol. VIII p 13 सत्याश्रय is spoken of as 'चतुर्दिशां विजितदर्पमहानृपस्य'

‡ See I. A. vol. 26 p 32 and E I vol V Appendix p 73 ff.

§ Vide Alberuni (ed. by Sachau) vol. II p 5 (Trubner) and Cunningham s Indian Eras pp 64-65

Besides these three plays Harsha is credited by some with the authorship of the Suprabhatastotra (for which see p XLVII) and the Ashtamahasrichaityastotra But in the Tibetan Tanjur and in Minayeff's MSS the former is ascribed to king Harshadeva of Kashmir* In the Madhuban inscription a verse composed by Harsha is quoted and it is not unlikely that the verse about Rājyavardhana is Harsha s own composition Kshirasvamin in his commentary on the Amarakosa† quotes a lexicographer S riharsha The Subhāshitavali cites a verse of S riharshadeva which is not found in his extant works ‡ In the Prasannaraghava of Jayadeva (I 22) Harsha is styled the joy of poesy Harsha as has been usual with almost all great Indian kings was a patron of literature His munificence was enjoyed by poets like Bana Mayura and Matangadivākara. The Subhāshitavali quotes a verse of Mayūra in which a certain unnamed king is praised § It is not unlikely that the king referred to is Harsha The commentary on the Kavyaprakāsa called Sārasamuchchaya praises the liberality of Harsha towards Bana §

X The State of religious beliefs under Harsha

There are several points of interest on which a close study of the Harshacharita yields valuable information, but for want of space we pass them over It would however be improper not to say a few words on the state of religion under Harsha.

Our authorities show that there were three competing

* Vide J R A S for 1903 p. 701

† 'सहानगृजुमरक मार्मिरी च दवेतेि श्रीहर्ष' on 'आतुरोप्यग्नि स्यात'

‡ No 233 'अनाटमन्मेस्नानिं त्यागिनमनुरागिण विवेपन्द्। यदि नाम दति नर श्री श्रीरेव किं बन्दिन हय॥ The same verse is No 470 in the सुभाषितावलि, but the author is not specified

§ No .1" 'भूपाल [illegible] [illegible] It will be noticed that the words [illegible] are paronomastic

§ 'देसो [illegible]॥'

religions in the times of Harsha viz Brahmanism Buddhism and Jainism Of these the last (particularly the Digambara sect of it) does not appear to have been popular in Northern India The sight of a naked Jain ascetic is cited as a very bad omen * The two other religions were in a flourishing state It should not be supposed that ordinarily Buddhism was looked upon by orthodox Hindus as something to be abhorred On the contrary Bana everywhere speaks of things Buddhist with fairness and tolerance † People passed from one persuasion to the other without much fear of persecution So Divakaramitra is represented as originally being a student of the Maitrayaniya recension of the Yajurveda and as passing over to Buddhism while still young In spite of his Buddhistic predilections, he is waited upon by persons of various shades of opinions and beliefs, such as S aivas Bhagavatas Jainas Pauranikas Mimamsakas, all intent upon arriving at the truth in the giddy whirlpool of opposing doctrines. Bana, though himself an orthodox Brahmana writer does not gloss over the fact that Rajyavardhana had strong leanings in favour of Buddhism The companions of Rajyasri are represented as invoking the Buddha in their distress ‡ Bana makes even Harsha say that he would don the red robes of the Buddhist order along with his sister after he had fulfilled his vow § Harsha describes in his inscription his brother Rajyavardhana as a very devout Buddhist (Parama saugatah) and speaks of him more reverently than even his own father The inscriptions of Harsha show that even in the royal family there was no strict adherence to a particular deity or form of faith. The three immediate ancestors of Harsha are described as great devotees of the sun (Paramadityabhaktah) Bana tells us that Pushpabhuti the remote ancestor of Harsha was a devout worshipper of Siva.§ But Bana himself describes how Prabhakara

* *Vide* 5th उच्छ्वास अभिमुखमाजगाम शिखिपिच्छलाञ्छनो नग्नाटक '

† See *e g* 8th उच्छ्वास 'करुणाकुलगृहं च भगवत शाक्यमुने शासनम्'

‡ भगवन् भक्तजने सर्ववत्सल सुगत सुप्तोऽसि 8th उच्छ्वास

§ 'इदं तु मदीयानि मयैव मम समासन्नानि काषायाणि' 8th उच्छ्वास

§ 'तस्य सहजैव अपदेवतानिमुखी भगवति भवे भूदसी भक्तिरभूत्' 3rd उच्छ्वास

vardhana everyday devoutly worshipped the sun with red flowers. Harsha calls himself a devout worshipper of Sìva (Paramamaheśvaraḥ). The Sonpat seal of Harsha has the emblem of a Nandi. Bana informs us that Harsha set out on his expedition after worshipping Siva* and that the head accountant of the village where Harsha put up on the first day presented a golden seal with the crest of a bull. From these data one may say that between Brāhmana and Buddhist and between the devotee of one deity and that of another there did not exist that great gulf which minds brought up in other environments are apt to suppose as having existed. There were certain root ideas, certain habits of thought and modes of life, that were common to all. Coming to matters of detail we find that Prabhakaravardhana celebrated many and elaborate sacrifices. In describing the houses of his cousins, Bana gives us an instructive picture of their surroundings in the 7th century A.D.† When Harsha made fun of Bana by dwelling upon the wild years of his youth, Bana in self defence mentioned several things which entitled him to be better treated by the king.‡ On his return from the court of Harsha, Bana questions his kinsmen on matters that were vital to the Brahmanas of his day, viz. the performance of sacrifices, the incessant study of the Vedas, of grammar, logic, the Mimamsā and poetry. Bana tells us that Paurānikas were as popular in those days as in these. His friend Sudrishṭi treated him to a recital of the Vāyupurâna. We are told that Paurānikas clever in comforting those striken with grief surrounded Harsha after the death of his father. From the Kadambari we learn that then as now the Mahabhārata was a favourite book with all, especially with women. The Harshacharita also dwells upon the popularity of the great

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* 'निरवर्त्य परमया भक्त्या भगवतो नीललोहितस्यार्चाम्' first para. 7th उच्छ्वास

† Note the first paragraph of the 2nd उच्छ्वास

‡ 'ब्राह्मणोऽस्मि जात सोमपायिनां वंशे वात्स्यायनानाम् । यथाकालमुपनयनादय कृता संस्कारा । सम्यक्पठित साङ्गो वेद । श्रुतानि यथाशक्ति शास्त्राणि । दारपरिग्रहादभ्यागारिकोऽस्मि । लोकद्वयाविरोधिभिस्तु चापलै शैशवमशून्यमासीत् । अत्रानपलापोऽस्मि ।' 2nd उच्छ्वास

epic * The description of the rites performed when Prabhakaravardhana was on his deathbed, though somewhat weird shows us what popular Hindu religious practices and observances were in the 7th century A D † When Bana started on his visit to Harsha he gives us a graphic and entertaining description of the way in which an orthodox Brahmana should make preparations to leave his home on an important undertaking The long and rather curious list of the companions of Bâna in his youth (p III above) shows us with what a strange medley of people an orthodox Brahmana could associate without running any serious risk of losing caste or position It is to be noted that two of his most intimate associates were his cousins born of a S'ûdra mother We may draw the attention of the student to the elaborate descriptions of the festivities on the birth of Harsha‡ and the marriage of Rajyasri §

Hiuen Tsang dwells at great length on the condition of religion in the times of Harsha. He mentions that towards the end of his career Harsha became a very devout Buddhist and once in every five years he held a great assembly when he emptied his treasury to give away all in charity ‖ We hope that the student of the Harshacharita will not fail to read the curious incidents and anecdotes that the Chinese traveller relates concerning Harsha.

XI The text of the Harshacharita

The present edition is based on three editions of the Harshacharita viz the Nirnayasagara edition, that in the Bombay Sanskrit Series and the Calcutta edition of Is'varachandra. The first and third agree closely The edition of Dr Fuhrer contains in the footnotes very valuable material derived from eight MSS We do not follow any particular edition All important readings have been discussed in the notes. In a few cases the punctuation is wrong in the text, but has been corrected in the notes.

* 'महाभारतभाविनामान' 3rd उच्छ्वास 'कस्य न द्वितीयमहाभारते भवेदस्य चरिते कुतूहलम्' 3rd उच्छ्वास, 'विविधवीररसवृत्तान्तरमणीयत्वेन महाभारतमपि स्पर्धितु 6th उच्छ्वास

† Vide 5th उच्छ्वास

‡ 4th उच्छ्वास

§ 4th उच्छ्वास

‖ B. R. W. W. Vol. I pp. 214-215

XII Commentaries.

The only commentary available is the Sanketa written by S'ankara. The commentary so far as it goes is very valuable, particularly in the explanation of obscure words and puns. But it is very often meagre and passes over whole pages with scarcely a word of comment. So we did not include it in our edition. We know very little concerning the age or native place of the commentator. As the commentary has only been found in Kashmir, it is not unreasonable to suppose that S'ankara was a native of Kashmir. His father's name was Puṇyākara and he invokes Gaṇes'a at the beginning of his work. Among the authors and works named by him are:—Amarasiṃha, Kālidāsa, Kātyāyana author of the Vārtikas, Krishṇa (a Prakrit poet), Kauṭilya, Gāruḍas'āstra, Chāṇakya, Bharatamuni, Bhāmaha, Manu, Mahābhārata, Rājas'ekhara, Lāṭāchārya (an astronomical writer), Vātsyāyana (author of Kāmasūtra), Vyāḍi (author of the grammatical work Saṃgraha). Among the works from which quotations are taken without specifying the author are (besides those mentioned above):—Kāvyālaṃkāra of Udbhaṭa, Dhvanyâloka, Bhagavatgītā, Meghadūta, Raghuvaṃs'a, Kāvyālaṃkārasūtra of Vāmana. The commentator very frequently refers to previous commentators in the words 'kechit', 'anye', 'apare' &c. At the end of his commentary S'ankara tells us that he follows tradition in explaining the difficult Harshacharita.* Hence it is clear that he was preceded by a number of commentaries.

As to the age of the commentator, we can give only an approximate result. As he either names or quotes from Rājas'ekhara, Udbhaṭa and the Dhvanyāloka, he is later than the 9th century A. D. But he is comparatively an early writer. One of the Mss of the commentary was, we are told by Dr. Fuhrer, dated Saṃvat 1520 i. e. 1464 A. D, if it is the Vikrama era to which the date refers, as is likely. Besides the fact that, instead of quoting such eminent Âlaṃkārikas as Mammaṭa and Ruyyaka (both Kashmirians), he quotes the ancient Kashmirian rhetoricians Bhāmaha and Udbhaṭa goes to strengthen the view that he was an early

* 'दुर्बोधे हर्षचरिते संप्रदायानुरोधतः । गूढार्थोन्मुद्रणं चक्रे शङ्करो विदुषां कृते ॥'.

writer He may therefore have flourished before the 12th century A. D

It is to be noted that Sankara cites a few vernacular words in explaining the Harshacharita These may furnish some clue to his nationality *

It appears that Ruyyaka, the famous author of the Alamkārasarvasva, wrote a commentary on the Harshacharita called Harshacharitavārtika.† The author of the commentary on the Vyaktiviveka of Mahimabhatta, who is generally regarded to be the same as Ruyyaka, also refers to his own commentary on the Harshacharita called Harshacharitavartika.‡ It is a pity that this ancient commentary on the Harshacharita by so able and eminent a critic as Ruyyaka has not yet been brought to light If it ever comes to light, it will be of great help in explaining many of the difficulties in the Harshacharita and in settling the text which is very corrupt in several places

XIII The plan of the Notes.

The method adopted in the notes *is as follows*—*First* of all a long passage is taken and is split up into clauses. Each difficult clause is then translated In order to indicate clearly the meanings of words Sanskrit words are often enclosed in brackets after their English equivalents If a clause be difficult, the idea is expanded and clearly explained. Difficult compounds occurring in that clause are dissolved, quotations from kos'as such as that of Amarasimha are cited, references to mythology are dealt with at length and difficult words are traced to their origin All grammatical peculiarities have been carefully noted Parallel passages from the author's work or from the works of other *authors* are given to further elucidate the meaning Bold type has been employed in the notes to draw attention to important citations. Only easy passages have not been fully translated.

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* *e g* on the word गुञ्जा he remarks 'सन्ना इति यस्य प्रसिद्धि' notes p 168 (7th उ०), on मौढिक he says 'योग्याशनार्थं भसेवक यो बुक्रण इति प्रसिद्ध', on लम्बापटहा he says 'तमिला इति प्रसिद्धा' notes p 175 (7th उ०)

† p 61 of अलङ्कारसर्वस्व *Vide* p VI above

‡ 'एतदस्माभिर्हर्षचरितवार्तिके विरतृत्य प्रतिपादित तत एवावसेयम्' p 44 of the commentary of the व्यक्तिविवेक (Trivandrum Sanskrit series).

A Brief Analysis of the Harshacharita.

Chap I & II After the usual invocation and sympa thetic references to his great predecessors, Bana gives us an account of his family and of himself which has been summa rised in the Introduction (pp II-IV) and need not be re peated here

Chap III When Bana returned from Harsha's court, he was pressed by his cousins with the request that he should entertain them with a narrative of the life and career of Harsha Bana expressed his inability to do even the slightest justice to the remarkable career of Harsha and said that he was ready to narrate to them only a portion of the brilliant career of Harsha He then proceeded to narrate as follows In the country of S rikantha, there was a district named Sthan vis vara In ages long past there reigned a king named Pushpabhuti He was a great devotee of S iva He formed friendship with a great S aivite teacher from the Deccan named Bhairavacharya The latter made a present of a wonderful sword named Attahasa to the king Pushpabhuti offered to help the S aiva ascetic in a magic rite While engaged in his task, he had a vision of Lakshmî who promised him that he would be the founder of a mighty line of kings one of whom Harsha would have a most glorious career

Chap IV In Pushpabhuti s line, as time rolled on, was born Prabhakaravardhana alias Pratapas ila, who fought suc cessfully against the Hunas, the king of the Gurjaras and the lords of Sindhu, Gandhara, Lata and Malwa His queen was Yas omatî The king was a great devotee of the sun Rajya vardhana was the first child of the king and the queen Then was born Harsha on the 12th of the dark half of the month of Jyeshtha The birth of Harsha was heralded by auspicious signs prognosticating his future greatness When Rajyavar dhana was in his sixth year and Harsha was an infant just beginning to take a few steps with the help of his nurse and prattling a few indistinct words, a daughter named Rajyas rî was born to the king and queen About the time of the birth of Râjyas ri, queen Yas omati s brother handed over to the king Prabhakaravardhana his son Bhandin about eight years old as a companion to the two princes, between whom

and Bhandin sprang up a close and intimate friendship The king in course of time brought, as companions for the growing princes, two brothers, sons of the king of Malava, named Kumāragupta and Madhavagupta, the elder Kumāragupta being about 18 years old at the time These two followed the princes like their shadow When Rājyas'rī grew up an accomplished princess she was married to Grahavarman, the eldest son of Avantivarman, of the Maukhari family Rājyas'rī went with her husband to his country of Kānyakubja

Chap V When Rājyavardhana was old enough to bear arms, Prabhākaravardhana sent him accompanied by hereditary ministers and devoted feudatories to the north against the Hunas Harsha accompanied him for some distance and when Rājyavardhana entered the Kailāsa range, Harsha remained behind and devoted some time to hunting A courier from Prabhākaravardhana announced his serious illness He started in hot haste and riding day and night reached the capital on the third day He saw the whole city given up to performing rites of various sects and faiths for the sake of his father On entering the palace he found the king lying in the clutches of death with queen Yas'omatī weeping over him Two days afterwards when the king's condition became hopeless, Yas'omatī ascended the funeral pyre and the king died a short time afterwards Harsha performed the funeral rites and anxiously waited for the arrival of his elder brother to whom he had already despatched swift messengers

entreaties that, though a boy, he should be allowed to accompany him, started against the king of Malava accompanied by Bhandin with ten thousand cavalry After many days had elapsed, Harsha saw Kuntala, a high cavalry officer and a great favourite of Rajyavardhana, coming with sorrow written on his face He brought the news that Rajyavardhana, though he subdued with ease the Malava prince, was treacherously slain by the king of the Gaudas who had induced Rajyavardhana to go alone to the former's place Simhanada, the old and faithful commander in chief of Prabhakaravardhana, encouraged Harsha to avenge his brother's death Harsha took the vow of destroying the Gauda king and dictated to his minister for foreign affairs named Avanti a proclamation to be sent to all kings either to submit to Harsha or to offer battle The next morning, Harsha called Skandagupta, the chief of his elephant hosts, and asked him to get ready his whole army for an expedition Skandagupta applauded Harsha's project but implored his master to learn the lesson of distrust from the fate of Rajyavardhana and narrated for his master's edification the stories of numerous former kings that fell victims to treachery and intrigue

Chap VII A few days afterwards Harsha crowned himself and set out on an auspicious day, after worshipping Siva The first halt was made not far from the capital (Thanesar) on the banks of the Sarasvati There the chief accountant of the village waited upon him with a golden seal marked with the emblem of the bull and requested Harsha to issue a charter The next day Harsha marched on with his vast army When the day's march was over, he gave audience to Hamsavega, a confidential messenger of Kumara alias Bhaskaravarman, king of Pragjyotisha (Assam) The messenger announced that the prince of Assam desired to form an undying friendship with Harsha and offered many wonderful presents, the chief of which was a miraculous parasol that originally belonged to Varuna At night Hamsavega informed Harsha how the parasol came into the possession of the kings of Assam He traced the descent of Kumara alias Bhaskaravarman from Naraka and mentioned that Kumara was the great great grandson of Bhutivarman, great grandson of Chandramukhavarman, grandson of Sthitivarman and son of Susthiravarman alias Mriganka from his queen Syamadevi Bhaskaravarman was a devotee of Siva and desired the

friendship of Harsha. Harsha was highly pleased with the king of Assam and sent back Hamsavega with numerous presents Harsha then proceeded for several days againts his enemy (the king of Gauda) On the way he met Bhandin who brought with him the booty wrested from the Mālava king by Rājyavardhana. He brought news that after Kanyakubja was seized by Gupta, Rajyasri escaped from prison and had betaken herself to the Vindhya forest Harsha then asked Bhandin to march against the Gauda king and himself entered the Vindhya forest in search of his unlucky sister

Chap VIII After roaming about in the forest for several days, he met Vyaghraketu, son of the Bhil chieftain Sarabhaketu, who presented to Harsha a young Bhil by name Nirghata, the commander in chief of the Bhils He informed the king of an ascetic named Divakaramitra who was a convert from Brahmanism to Buddhism Harsha remembered him as the friend of Grahavarman from the latter's childhood Harsha resting his right hand on the shoulder of Madhavagupta went to the hermitage of Divakaramitra, where he saw the latter surrounded by pupils and students of various sects Just then a Bhikshu came unexpectedly and informed his teacher Divakaramitra that a woman of noble birth was about to burn herself for grief in the neighbourhood Harsha hastened with the Bhikshu leading the way and saw his sister ready to perish in fire From his sister he learnt how she was helped out of prison by a noble named Gupta at the time of the tumult of the Gauda king in Kanyakubja, how she then heard of the death of Rajyavardhana, how she gave up food on hearing it, how she came to the Vindhya forest and how in despair she prepared to burn herelf Divakaramitra then made to Harsha a present of a necklace named Mandakini, brought by Nagarjuna from the Nāgas in Patala and handed over to Satavahana, overlord of the Deccan Rajyasri expressed to her brother her wish to put on the red robe Harsha implored her to remain with him till he carired out his vow of destroying the Gauḍa king and requested Divakaramitra to be the spiritual adviser of his sister He further said that, after fulfilling his vow, he would himself assume the red robes along with his sister When Divākaramitra acceded to the wishes of Harsha, the latter returned to his army encamped on the banks of the Ganges

• Here the narrative of Harsha's career comes to an end

सुप्रभातस्तोत्रम्.

ओं नमो बुद्धाय । स्तुतमपि सुरसङ्घैः सिद्धगन्धर्वयक्षैर्दिवि भुवि सुविचित्रैः स्तोत्रवाग्भिर्यतीशैः । अहमपि कृतशक्तिर्नौमि सम्बुद्धमार्यं नभसि गरुडयाते किं न यान्ति द्विरेफाः ॥ १ ॥ क्षपितदुरितपक्षः क्षीणनिःशेषदोषो द्रवितकनकवर्णः फुल्लपद्मायताक्षः । सुरुचिरपरिवेषः सुप्रभामण्डलश्रीर्दशबल तव नित्यं सुप्रभात प्रभातम् ॥ २ ॥ मदनबलविजेतुः कापथोच्छेदकर्तुस्त्रिभुवनहितकर्तुः शीलताजालहर्तुः । शमसुखफलदातुर्भेत्तुरज्ञानशैलं दशबल तव० ॥ ३ ॥ असुरसुरनराणा योऽग्रजन्माग्रदेवः सकलभुवनधातौ लोकसृष्ट्येकशब्दः । स्वपिति मनुजधाता पद्मयोनिः स्वयम्भूर्दशबल० ॥ ४ ॥ उदयगिरितटस्थो विद्रुमच्छेदताम्रस्तिमिरकुलनिहन्ता चक्षुरेक प्रजानाम् । रविरपि मदलोलः सर्वथा सोऽपि सुप्तो दशबल० ॥५॥ द्विरददशनपाण्डुः शीतरश्मिः शशाङ्कस्तिलक इव रजन्याः शर्वचूडामणिर्यं । अविगतमदरागः सर्वथा सोऽपि सुप्तो दशबल० ॥ ६ ॥ प्रवरभुजचतुष्कः षोडशार्धार्धवक्त्रो जपनियमविधिज्ञः सामवेदप्रवक्ता । अमलकमलयोनिः सोऽपि ब्रह्मा प्रसुप्तो दशबल० ॥ ७ ॥ कुवलयदलनीलः पुण्डरीकायताक्षः सुररिपुवरहन्ता विश्वरुद्विश्वरूपी । हरिरपि चिरसुप्तो गर्भवासैरमुक्तो दशबल० ॥ ८ ॥ हिमगिरिशिखरस्थः सर्पयज्ञोपवीतस्त्रिपुरदहनदक्षो व्याघ्रचर्मोत्तरीयः । सह गिरिवरपुत्र्या सोऽपि सुप्तस्त्रिशूली दशबल० ॥ ९ ॥ ज्वलितकुलिशपाणिर्दुर्जयो दानवानां सुरपतिरपि शच्या विभ्रमे मूढचेताः । अनिशि निशि च सुप्तः कामपङ्के निमग्नो दशबल० ॥ १० ॥ हिमशशिकुमुदाभो मद्यपानारुणाक्षो दृढकठिनभुजाङ्गो लाङ्गली शक्तिहस्तः । बल इह शयितोऽसौ रेवतीकण्ठलग्नो दशबल० ॥ ११ ॥ गजमुखदशनैकः सर्वतो विघ्नहन्ता विगलितमदधारः षट्पदाकीर्णगण्डः । गणपतिरपि सुप्तो वारुणीपानमत्तो दशबल० ॥ १२ ॥ अतसिकुसुमनीलो यस्य शक्तिः कराग्रे नवकमलवपुष्मान् षण्मुखः क्रौञ्चहन्ता । त्रिनयनतनयोऽसौ नित्यसुप्तः कुमारो दशबल० ॥ १३ ॥ कपिलजटकलापो रक्तनाम्रारुणाक्षः पशुपतिरतिकाले दग्धकोपान्तिदक्षः । स्मरशरदलिताङ्गः सोऽपि सुप्तो हुताशो दशबल० ॥ १४ ॥ यमवरुणकुबेरा यक्षदैत्योरगेन्द्रा दिवि भुवि गगने वा लोकपालास्तथान्ये । युवतिमदकटाक्षैर्वीक्षितास्तेऽपि सुप्ता दशबल० ॥ १५ ॥ ऋषय इह महान्तो वत्सभृग्वङ्गिरायाः क्रतुपुलहवशिष्ठाः व्यासवाल्मीकिगर्गाः । परयुवतिविलासैर्मोहितास्तेपि सुप्ता दशबल० ॥ १६ ॥ भवजलनिधिमग्ना मोहजालावृताङ्गा मनुकपिलकणादा भ्रामिता मूढचित्ताः । शमसुखपरिहीणा बालिशास्तेऽपि सुप्ता दशबल० ॥ १७ ॥ अशनवसनहीना भाव्यमाना विरूपा अल्पमखिलविघातैः प्रेतवद्दग्धदेहाः । उभयगतिविहीना नित्यसुप्ताश्च नग्ना दशबल० ॥ १८ ॥ सुप्रभात सुनक्षत्रं श्रेयः प्रत्यभिनन्दितम् । बुद्ध धर्मं च सङ्घं च प्रणमामि दिने दिने ॥१९॥ सुप्रभात तवैकस्य ज्ञानोन्मीलितचक्षुषः । अज्ञानतिमिरान्धाना नित्यमस्तमितो रविः ॥ २० ॥ पुनः प्रभातं पुनरुत्थितो रविः पुनः शशाङ्कः पुनरेव शर्वरी । मृत्युर्जरा जन्म तथैव हे मुने गतागतिं मूढजनो न बुध्यति ॥ २१ ॥ अज्ञाननिद्रारजनि त्वमसि प्रसुप्ता तृष्णाविशालशयने विषयोपधाने । काले शुभाशुभफल परिकीर्यमाणे जागर्ति यः सततमेव नमोऽस्तु तस्मै ॥ २२ ॥ तीर्थेषु गोकुलशतानि पिबन्ति तोयं तृप्तिं व्रजन्ति न च तत्क्षयमभ्युपैति । एव मुने कविशतैरपि संस्तुतस्य न क्षीयते गुणनिधिर्गुणसागरस्य ॥ २३ ॥ स्तुत्वा लोकगुरुं महामुनिवर सद्धर्मपुण्योद्गमं निर्द्वन्द्व हतरागदोषतिमिर शान्तेन्द्रिय निस्पृहम् । यत्पुण्य समुपार्जितं खलु मया तेनैव लोकोऽखिलः प्रत्यूषे स्तुतिहर्षितो दशबले श्रद्धां परा विन्दताम् ॥ २४ ॥

हर्षचरितम् ।



प्रथम उच्छ्वासः ।



नमस्तुङ्गशिरश्चुम्बिचन्द्रचामरचारवे ।
त्रैलोक्यनगरारम्भमूलस्तम्भाय शम्भवे ॥ १ ॥
हरकण्ठग्रहानन्दमीलिताक्षीं नमाम्युमाम् ।
कालकूटविषस्पर्शजातमूर्छागमामिव ॥ २ ॥
नमः सर्वविदे तस्मै व्यासाय कविवेधसे ।
चक्रे पुण्यं सरस्वत्या यो वर्षमिव भारतम् ॥ ३ ॥
प्रायः कुकवयो लोके रागाधिष्ठितदृष्टयः ।
कोकिला इव जायन्ते वाचालाः कामकारिणः ॥ ४ ॥
सन्ति श्वान इवासंख्या जातिभाजो गृहे गृहे ।
उत्पादका न बहवः कवयः शरभा इव ॥ ५ ॥
अन्यवर्णपरावृत्त्या बन्धचिह्ननिगूहनैः ।
अनाख्यातः सतां मध्ये कविश्चौरो विभाव्यते ॥ ६ ॥
श्लेषप्रायमुदीच्येषु प्रतीच्येष्वर्थमात्रकम् ।
उत्प्रेक्षा दाक्षिणात्येषु गौडेष्वक्षरडम्बरः ॥ ७ ॥
नवोऽर्थो जातिरग्राम्या श्लेषोऽक्लिष्टः स्फुटो रसः ।
विकटाक्षरबन्धश्च कृत्स्नमेकत्र दुष्करम् ॥ ८ ॥
किं कवेस्तस्य काव्येन सर्ववृत्तान्तगामिनी ।
कथेव भारती यस्य न व्याप्नोति जगत्त्रयम् ॥ ९ ॥
उच्छ्वासान्तेऽप्यखिन्नास्ते येषां वक्त्रे सरस्वती ।
कथमाख्यायिकाकारा न ते वन्द्याः कवीश्वराः ॥ १० ॥
कवीनामगलद्दर्पो नूनं वासवदत्तया ।
शक्त्येव पाण्डुपुत्राणां गतया कर्णगोचरम् ॥ ११ ॥

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१ अस्मात्प्राक् 'इच्छादिशक्तिनिचयप्रसरक्रमेण विश्वावभासनविधौ प्रथितप्रभावा। याध्यायिना हृदयकोकनदप्रतिष्ठा रूपं प्रकाशयति नौमि सरस्वतीं ताम्' इत्ययं श्लोको ख-पुस्तके दृश्यते २ 'डम्बरम्' ख ३ 'प्राप्नोति दिगन्तरम्' क

पदबन्धोज्ज्वलो हारी कृतवर्णक्रमस्थितिः ।
भट्टारहरिचन्द्रस्य गद्यबन्धो नृपायते ॥ १२ ॥
अविनाशिनमग्राम्यमकरोत्सातवाहनः ।
विशुद्धजातिभिः कोशं रत्नैरिव सुभाषितैः ॥ १३ ॥
कीर्तिः प्रवरसेनस्य प्रयाता कुमुदोज्ज्वला ।
सागरस्य परं पारं कपिसेनेव सेतुना ॥ १४ ॥
सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥ १५ ॥
निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
प्रीतिर्मधुरसार्द्रासु मञ्जरीष्विव जायते ॥ १६ ॥
समुद्दीपितकन्दर्पा कृतगौरीप्रसाधना ।
हरलीलेव नो कस्य विस्मयाय बृहत्कथा ॥ १७ ॥
आढ्यराजकृतोत्साहैर्हृदयस्थैः स्मृतैरपि ।
जिह्वान्तः कृष्यमाणेव न कवित्वे प्रवर्तते ॥ १८ ॥
तथापि नृपतेर्भक्त्या भीतो निर्वहणाकुलः ।
करोम्याख्यायिकाम्भोधौ जिह्वाप्लवनचापलम् ॥ १९ ॥
सुखप्रबोधललिता सुवर्णघटनोज्ज्वलैः ।
शब्दैराख्यायिका भाति शय्येव प्रतिपादकैः ॥ २० ॥
जयति ज्वलत्प्रतापज्वलनप्राकारकृतजगद्रक्षः ।
सकलप्रणयिमनोरथसिद्धिश्रीपर्वतो हर्षः ॥ २१ ॥

श्रूयते हि पुरा किल भगवान्स्वलोकमधितिष्ठन्परमेष्ठी विकासिनि पद्मविष्टरे समुपविष्टः सुनासीरप्रमुखैर्गीर्वाणैः परिवृतो ब्रह्मोद्याः कथाः कुर्वन्नन्याश्च निरवद्या विद्यागोष्ठीर्भावयन्कदाचिदासाञ्चक्रे । तथासीनं च तं त्रिभुवनप्रतीक्ष्यं मनुदक्षचाक्षुषप्रभृतयः प्रजापतयः सर्वे च सप्तर्षिपुरःसरा महर्षयः सिषेविरे । केचिदृचः स्तुतिचतुराः समुदचारयन् । केचिदपचितिभाञ्जि यजूंष्यपठन् । केचित्प्रशंसासामानि जगुः । अपरे विवृतक्रतुक्रियातन्त्रान्मन्त्रान्व्याचचक्षिरे । विद्याविसंवादकृताश्च तत्र तेषामन्योन्यस्य विप्रतिवादाः प्रादुरभवन् ।

अथातिरोषणः प्रकृत्या महातपा मुनिरत्रेरनन्तरापत्यं नाम्ना * दुर्वासा द्वितीयेन मन्दपालनाम्ना मुनिना सह कलहायमानः साम गायन्क्रोधान्धो विस्वरमकरोत् । सर्वेषु च शापभयप्रतिपन्नमौनेषु मुनिष्वन्यालापलीलयावधीरयति कमलसम्भवे भगवती कुमारी किञ्चिदुन्मुक्तबालभावे

भूषितनवयौवने वयसि वर्तमाना, गृहीतचामरप्रचलद्भुजलता पितामहमुपवीजयन्ती, निर्भरसेनताडनजातरागाभ्यामिव स्वभावारुणाभ्यां पादपल्लवाभ्यां समुद्भासमाना, शिष्यद्वयेनेव पदक्रममुखरेण नूपुरयुगलेन वाचालितचरणा, मदननगरतोरणस्तम्भविभ्रमं बिभ्राणा जङ्घाद्वितयम्, सलीलमुक्तकलहंसकुलकलालापप्रलापिनि मेखलादाम्नि विन्यस्तवामहस्तकिसलया, विद्वन्मानसनिवासलग्नेन गुणकलापेनेवांसावलम्बिना ब्रह्मसूत्रेण पवित्रीकृतकाया, भास्वन्मध्यनायकमनेकमुक्तानुयातमपवर्गमार्गमिव हारमुद्वहन्ती, वदनप्रविष्टसर्वविद्याचरणालक्तकरसेनेव पाटलेन स्फुरता दशनच्छदेन विराजमाना, संक्रान्तकमलासनकृष्णाजिनप्रतिमां साममधुरगीताकर्णनावतीर्णशशिहरिणामिव कपोलस्थलीं दधाना, तिर्यक्सावज्ञमुन्नमितैकभ्रूलता, श्रोत्रमेकं विस्वरश्रवणकलुषितं प्रक्षालयन्तीवापाङ्गनिर्गतेन लोचनाश्रुजलप्रवाहेणेतरश्रवणेन च विकसितसितसिन्धुवारमञ्जरीजुषा हसतेव प्रकटितविद्यामदा, श्रुतिप्रणयिभिः प्रणवैरिव कर्णावतंसकुसुममधुकरकुलैरुपास्यमाना, सूक्ष्मविमलेन प्रज्ञाप्रतानेनेवांशुकेनाच्छादितशरीरा, वाङ्मयमिव निर्मलं दिक्षु दशनज्योत्स्नालोकं विकिरन्ती देवी सरस्वती श्रुत्वा जहास ।

दृष्ट्वा च तां तथा हसन्तीं स मुनिः 'आः पापकारिणि, दुर्गृहीतविद्यालवावलेपदुर्विदग्धे, मामुपहससि' इत्युक्त्वा शिरःकम्पशीर्यमाणबन्धविशराशेरुन्मिषत्पिङ्गलिम्नो जटाकलापस्य रोचिषा सिञ्चन्निव रोषदहनद्रवेण दश दिशः, कृतकालसन्निधानामिवान्धकारितललाटपट्टाष्टापदामन्तःपुरमण्डनपत्रभङ्गमकरिकां भ्रुकुटिमाबध्नन्, अतिलोहितेन चक्षुषामर्षदेवतायै स्वरुधिरोपहारमिव प्रयच्छन्, निर्दयदष्टदशनच्छदभयपलायमानामिव वाचं रुन्धन्दन्तांशुच्छलेन, अंसावस्रंसिनः शापशासनपट्टस्येव प्रभ्रश्यद्ग्रन्थिमन्यथा कृष्णाजिनस्य, स्वेदकणप्रतिबिम्बितैः शापशङ्काशरणागतैरिव सुरासुरमुनिभिः प्रतिपन्नसर्वावयवः, कोपकम्पतरलिताङ्गुलिना करेण प्रसादनलग्नामक्षरमालामिवाक्षमालामाक्षिप्य कामण्डलवेन वारिणा समुपस्पृश्य शापजलं जग्राह ।

अत्रान्तरे स्वयम्भुवोऽभ्याशे समुपविष्टा देवी मूर्तिमती पीयूषफेनपटलपाण्डरं कल्पद्रुमदुकूलवल्कलं वसाना, बिसतन्तुमयेनांशुकेनोन्नतस्तनमध्यबद्धगात्रिकाग्रन्थि, तपोबलनिर्जितत्रिभुवनजयपताकाभिरिव तिसृभिर्भस्मपुण्ड्रकराजिभिर्विराजितललाटाजिरा, स्कन्धावलम्बिना सुधाफेनधवलेन तपःप्रभावकुण्डलीकृतेन गङ्गास्रोतसेव योगपट्टकेन विरचितवैकक्ष्यका, सव्येन ब्रह्मोत्पत्तिपुण्डरीकमुकुलमिव स्फटिककमण्डलुं करेण कलयन्ती, दक्षिणम-

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१ '०यौवने नवे वयसि' अ-क. २ 'धर्मनगर' ब. ३ 'धाम्नि' ब. ४ '०निपालक्तक०' अ-क. ५ 'शोचिषा' ब-क. ६ 'अन्तकमण्डन०' ब. ७ '०लम्बिना फेन०' ब. ८ 'गगनगङ्गा०' ब.

पदबन्धोज्ज्वलो हारी कृतवर्णक्रमस्थितिः ।
भट्टारहरिचन्द्रस्य गद्यबन्धो नृपायते ॥ १२ ॥
अविनाशिनमग्राम्यमकरोत्सातवाहनः ।
विशुद्धजातिभिः कोशं रत्नैरिव सुभाषितैः ॥ १३ ॥
कीर्तिः प्रवरसेनस्य प्रयाता कुमुदोज्ज्वला ।
सागरस्य परं पारं कपिसेनेव सेतुना ॥ १४ ॥
सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥ १५ ॥
निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
प्रीतिर्मधुरसान्द्रासु मञ्जरीष्विव जायते ॥ १६ ॥
समुद्दीपितकन्दर्पा कृतगौरीप्रसाधना ।
हरलीलेव नो कस्य विस्मयाय बृहत्कथा ॥ १७ ॥
आढ्यराजकृतोत्साहैर्हृदयस्थैः स्मृतैरपि ॥
जिह्वान्तः कृष्यमाणेव न कवित्वे प्रवर्तते ॥ १८ ॥
तथापि नृपतेर्भक्त्याभीतो निर्वहणाकुलः ।
करोम्याख्यायिकाम्भोधौ जिह्वाप्लवनचापलम् ॥ १९
सुखप्रबोधललिता सुवर्णघटनोज्ज्वलैः ।
शब्दैराख्यायिका भाति शय्येव प्रतिपादकैः ॥ २०
जयति ज्वलत्प्रतापज्वलनप्राकारकृतजगद्रक्षः ।
सकलप्रणयिमनोरथसिद्धिश्रीपर्वतो हर्षः ॥ २१ ॥

एवमनुश्रूयते—पुरा किल भगवान्स्वलोकमधितिष्ठन्परमेष्ठी विकासिनि पद्मविष्टरे समुपविष्टः सुनासीरप्रमुखैर्गीर्वाणैः परिवृतो ब्रह्मोद्याः कथाः कुर्वन्नन्याश्च निरवद्या विद्यागोष्ठीर्भावयन्कदाचिदासाञ्चक्रे । तथासीनं च तं त्रिभुवनप्रतीक्ष्यं मनुदक्षचाक्षुषप्रभृतयः प्रजापतयः सर्वे च सप्तर्षिपुरःसरा महर्षयः सिषेविरे । केचिदृचः स्तुतिचतुराः समुदचारयन् । केचिदपचितिभाञ्जि यजूंष्यपठन् । केचित्प्रशंसासामानि जगुः । अपरे विवृतक्रतुक्रियातन्त्रान्मन्त्रान्व्याचचक्षिरे । विद्याविसंवादकृताश्च तत्र तेषामन्योन्यस्य विवादाः प्रादुरभवन् ।

अथातिरोषणः प्रकृत्या महातपा मुनिरत्रेस्तनयस्तारापतेर्भ्राता नाम्ना दुर्वासा द्वितीयेन मन्दपालनाम्ना मुनिना सह कलहायमानः साम गायन्क्रोधान्धो विस्वरमकरोत् । सर्वेषु च शापभयप्रतिपन्नमौनेषु मुनिष्वन्यालापलीलयावधीरयति कमलसम्भवे भगवती कुमारी किञ्चिदुन्मुक्तबालभावे

१ '०सान्द्रासु' क–ब. २ 'अन्योन्यस्य विवादाः' ब. ३ 'द्वितीयेनोपमन्युनाम्ना' ब.

भूषितनवयौवने [1]वयसि वर्तमाना, गृहीतचामरप्रचलद्भुजलता पितामहमुपवीजयन्ती, निर्भर्त्सनताडनजातरागाभ्यामिव स्वभावारुणाभ्यां पादपल्लवाभ्यां समुद्भासमाना, शिष्यद्वयेनेव पदक्रममुखरेण नूपुरयुगलेन वाचालितचरणा, म[2]दननगरतोरणस्तम्भविभ्रमं बिभ्राणा जङ्घाद्वितयम्, सलीलमुत्कलहंसकुलकलालापप्रलापिनि मेखलादा[3]म्नि विन्यस्तवामहस्तकिसलया, विद्वन्मानसनिवासलग्नेन गुणकलापेनेवांसावलम्बिना ब्रह्मसूत्रेण पवित्रीकृतकाया, भास्वन्मध्यनायकमनेकमुक्तानुयातमपवर्गमार्गमिव हारमुद्वहन्ती, वदनप्रविष्टसर्वविद्या[4]चरणालक्तकरसेनेव पाटलेन स्फुरता दशनच्छदेन विराजमाना, संक्रान्तकमलासनकृष्णाजिनप्रतिमां सामगमधुरगीताकर्णनावतीर्णशशिहरिणामिव कपोलस्थलीं दधाना, तिर्यक्सावज्ञमुन्नमितैकभ्रूलता, श्रोत्रमेकं विस्वरश्रवणकलुषितं प्रक्षालयन्तीवापाङ्गनिर्गतेन लोचनाश्रुजलप्रवाहेणेतरश्रवणेन च विकसितसितसिन्धुवारमञ्जरीजुषा हसतेव प्रकटितविद्यामदा, श्रुतिप्रणयिभिः प्रणवैरिव कर्णावतंसकुसुममधुकरकुलैरुपास्यमाना, सूक्ष्मविमलेन प्रज्ञाप्रतानेनेवांशुकेनाच्छादितशरीरा, वाङ्मयमिव निर्मलं दिक्षु दशनज्योत्स्नालोकं विकिरन्ती देवी सरस्वती श्रुत्वा जहास ।

दृष्ट्वा च तां तथा हसन्तीं स मुनिः 'आः पापकारिणि, दुर्गृहीतविद्यालवावलेपदुर्विदग्धे, मामुपहससि' इत्युक्त्वा शिरःकम्पशीर्यमाणबन्धविशरारोरनिमिषपिङ्गलिम्नो जटाकलापस्य रो[5]चिषा सिञ्चन्निव रोषदहनद्रवेण दश दिशः, कृतकालसन्निधानामिवान्धकारितललाटपट्टाष्टापदामन्तः[6]पुरमण्डनपत्रभङ्गमकरिकां भ्रुकुटिमावध्नन्, अतिलोहितेन चक्षुषामर्षदेवतायै रुधिरोपहारमिव प्रयच्छन्, निर्दयदष्टदशनच्छदभयपलायमानामिव वाचं रुन्धन्दन्तांशुच्छलेन, अंसावस्रंसिनः शापदानपट्टस्येव प्रभग्नग्रन्थिमन्यथा कृष्णाजिनस्य, स्वेदकणप्रतिबिम्बितैः शापशङ्काशरणागतैरिव सुरासुरमुनिभिः प्रतिपन्नसर्वावयवः, कोपकम्पतरलिताङ्गुलिना करेण प्रसादनलग्नामक्षरमालामिवाक्षमालामाक्षिप्य कामण्डलवेन वारिणा समुपस्पृश्य शापजलं जग्राह ।

अत्रान्तरे स्वयम्भुवोऽभ्याशे समुपविष्टा देवी मूर्तिमती पीयूषफेनपटलपाण्डुरं कल्पद्रुमदुकूलवल्कलं वसाना, बिसतन्तुमयेनांशुकेनोन्नतस्तनमध्यबद्धगात्रिकाग्रन्थिः, तपोबलनिर्जितत्रिभुवनजयपताकाभिरिव तिसृभिर्भस्मपुण्ड्रकराजिभिर्विराजितललाटाजिरा, स्कन्धाव[7]लम्बिना सुधाफेनधवलेन तपःप्रभावकुण्डलीकृतेन ग[8]ङ्गास्रोतसेव योगपट्टकेन विरचितवैकक्ष्यका, सव्येन महोत्पत्तिपुण्डरीकमुकुलमिव स्फटिककमण्डलुं करेण कलयन्ती, दक्षिणस-

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१ '०यौवने नवे वयसि' अ-क. २ 'धर्मनगर' ब. ३ 'धाम्नि' ब. ४ '०विपालकक०' अ-क. ५ 'शोचिषा' ब-क. ६ 'अन्तकमण्डन०' ब. ७ '०लम्बिना फेन०' ब. ८ 'गगनगङ्गा०' ब.

क्षमालाकृतपरिक्षेपं कम्बुनिर्मितोर्मिकादन्तुरितं तर्जनतरङ्गिततर्जनीकमुत्क्षिपन्ती करम्, 'आः पाप, क्रोधोपहत, दुरात्मन्, अज्ञ, अनात्मज्ञ, ब्रह्मबन्धो, मुनिखेट, अपसद, निराकृत, कथमात्मस्खलितविलक्षः सुरासुरमुनिमनुजवृन्दवन्दनीयां त्रिभुवनमातरं भगवतीं सरस्वतीं शप्तुमभिलषसि' इत्यभिदधाना, रोषविमुक्तवेत्रासनैरोङ्कारमुखरितमुखैरुत्क्षेपदोलायमानजटाभारभरितदिग्भिः परिकरबन्धभ्रमितकृष्णाजिनाटोपच्छायाश्यामायमानदिवसैरमर्षनिःश्वासदोलाप्रेङ्खोलितब्रह्मलोकैः सोमरसमिव स्वेदविसरव्याजेन स्वच्छिरमग्निहोत्रपवित्रभस्मस्मेरललाटैः कुशतन्तुचारुचामरचीरचीवरिभिराषाढिभिः प्रहरणीकृतकमण्डलुमण्डलैर्मूर्तैश्चतुर्भिर्वेदैः सह वृषीमपहाय सावित्री समुत्तस्थौ।

ततो 'मर्षय भगवन्, अभूमिरेषा शापस्य' इत्यनुनाथ्यमानोऽपि विबुधैः, 'उपाध्याय, स्खलितमेकं क्षमस्व' इति बद्धाञ्जलिपुटैः प्रसाद्यमानोऽपि स्वशिष्यैः, 'पुत्र, मा कृथास्तपसः प्रत्यूहम्' इति निवार्यमाणोऽप्यत्रिणा, रोषावेशविवशो दुर्वासाः 'दुर्विनीते, व्यपनयामि ते विद्याजनितामुन्नतिमिमाम्, अधस्ताद्गच्छ मर्त्यलोकम्' इत्युक्त्वा तच्छापोदकं विससर्ज। प्रतिशापदानोद्यतां सावित्रीं 'सखि, संहर रोषम्, असंस्कृतमतयोऽपि जात्यैव द्विजन्मानो माननीयाः' इत्यभिदधाना सरस्वत्येव न्यवारयत्।

अथ तां तथा शप्तां सरस्वतीं दृष्ट्वा पितामहो भगवान्कमलोत्पत्तिलग्नमृणालसूत्रमिव धवलयज्ञोपवीतिनीं तनुमुद्वहन्, उद्गच्छदच्छाङ्गुलीयकमरकतमयूखलताकलापेन त्रिभुवनोपप्लवप्रशमकुशापीडधारिणेव दक्षिणेन करेण निवार्य शापकलकलम्, अतिविमलदीर्घैर्भाविकृतयुगारम्भसूत्रपातमिव दिक्षु पातयन् दशनकिरणैः, सरस्वतीप्रस्थानमङ्गलपटहेनेव पूरयन्नाशाः स्वरेण, सुधीरमुवाच—'ब्रह्मन्, न खलु साधुसेवितोऽयं पन्था येनासि प्रवृत्तः। निहन्त्येष परस्तात्। उद्दामप्रसृतेन्द्रियाश्वसमुत्थापितं हि रजः कलुषयति दृष्टिमनक्षजिताम्। कियद्दूरं वा चक्षुरीक्षते। विशुद्धया हि धिया पश्यन्ति कृतबुद्धयः सर्वानर्थानसतः सतो वा। निसर्गविरोधिनी चेयं पयःपावकयोरिव धर्मक्रोधयोरेकत्र वृत्तिः। आलोकमपहाय कथं तमसि निमज्जसि। क्षमा हि मूलं सर्वतपसाम्। परदोषदर्शनदक्षा दृष्टिरिव कुपिता बुद्धिर्न त आत्मरागदोषं पश्यति। क्व महातपोभारवैवधिकता, क्व पुरोभागित्वम्। अतिरोषणश्चक्षुष्मानन्ध एव जनः। नहि कोपकलुषिता विमृशति मतिः कर्तव्यमकर्तव्यं वा। कुपितस्य प्रथममन्धकारीभवति विद्या, ततो भ्रुकुटिः। आदाविन्द्रियाणि रागः समास्कन्दति, चरमं चक्षुः। आरम्भे तपो गलति, पश्चात्स्वेदसलिलम्। पूर्वमयशः स्फुरति, अनन्तरमधरः। कथं लोकविनाशाय

१ 'आक्षेप' ब. २ 'कृष्णाजिनपटच्छाया' क. ३ 'इन्द्रियाधिष्ठानं रागः' ब.

ते विपपादपस्येव जटावल्कलानि जातानि । अनुचिता खल्वस्य मुनिवेदास्य हारयष्टिरिव वृत्तमुक्ता चित्तवृत्तिः । शैलूष इव वृथा वहसि कृत्रिममुपशमशून्येन चेतसा तापसाकल्पम् । अल्पमपि न ते पश्यामि कुशलजातम् । अनेनातिलघिम्नाद्याप्युपर्येव प्लवसे ज्ञानोदन्वतः । न खल्वनेनैव मूका एडा जडा वा सर्व एते महर्षयः । रोषदोषनिषद्ये स्वहृदये निग्राह्ये किमर्थमसि निगृहीतवाननागसं सरस्वतीम् । एतानि तान्यात्मप्रमादस्खलितवैलक्ष्याणि, यैर्यांति वाच्यतामविदग्धो जनः' इत्युक्त्वा पुनराह—'वत्से सरस्वति विषादं मा गाः । एषा त्वामनुयास्यति सावित्री विनोदयिष्यति चास्मद्विरहदुःखिताम् । आत्मजमुखकमलावलोकनावधिश्च ते शापोऽयं भविष्यति' इति । एतावदभिधाय विसर्जितसुरासुरमुनिमनुजमण्डलः ससंभ्रमोपगतनारदस्कन्धविन्यस्तहस्तः समुचिताह्निककरणायोदतिष्ठत् । सरस्वत्यपि शप्ता किंचिदधोमुखी धवलकृष्णशारां कृष्णाजिनलेखामिव दृष्टिमुरसि पातयन्ती, सुरभिनिःश्वासपरिमललग्नैर्मूर्तैः शापाक्षरैरिव षट्चरणचक्रैराकृष्यमाणा, शापशोकशिथिलितहस्ता, अधोमुखीभूतेनोपदिश्यमानमर्त्यलोकावतरणमार्गेव नखमयूखजालकेन, नूपुरव्याहाराहूतैर्भवनकलहंसकुलैर्ब्रह्मलोकनिवासिहृदयैरिवानुगम्यमाना समं सावित्र्या गृहमगात् ।

अत्रान्तरे सरस्वत्यवतरणवार्तामिव कथयितुं मध्यमं लोकमवततारांशुमाली । क्रमेण च मन्दायमाने मुकुलितबिसिनीविसरव्यसनविषण्णसरसि वासरे, मधुमदमुदितकामिनीकोपकुटिलकटाक्षक्षिप्यमाण इव क्षेपीयः क्षितिधरशिखरमवतरति तरुणतरकपिलपललोहिते लोकैकचक्षुषि भगवति, प्रस्तुतमुखमाहेयीयूथक्षरत्क्षीरधाराधवलितेष्वासन्नचन्द्रोदयोद्दामक्षीरोदलहरीक्षालितेष्विव दिव्याश्रमोपशल्येषु, अपराह्णप्रचारचलिते चामरिणि चामीकरतटताडनारणितरदने रदति सुरसरन्तीरोधांसि स्वैरमैरावते, प्रसृतानेकविद्याधराभिसारिकासहस्रचरणालक्तकरसानुलिप्त इव प्रकटयति च तारापथे पाटलताम्, तारापथप्रस्थितसिद्धदत्तदिनकरास्तमयार्घ्यावर्जिते रञ्जितककुभि कुसुम्भभासि स्रवति पिनाकिप्रणतिमुदितसंध्यास्वेदसलिल इव रक्तचन्दनद्रवे, वन्दारुमुनिवृन्दारकवृन्दबध्यमानसंध्याञ्जलिवने ब्रह्मोत्पत्तिकमलसेवागतसकलकमलाकर इव राजति ब्रह्मलोके, समुच्चारिततृतीयसवनब्रह्मणि ब्रह्मणि, ज्वलितवैतानज्वलनज्वालाजटालाजिरेष्वारब्धधूमसाधनशिबिरनीराजनेष्विव सप्तर्षिमन्दिरेषु, अघमर्षणमुषितकिल्बिषविषगदोल्लाघलघुषु यतिषु, संध्योपासनासीनतपस्विपङ्क्तिपूतपुलिने प्लवमाननलिनयोनियानहंसहासदन्तुरितोर्मिणि मन्दाकिनीजले, जलदेवतातपत्रे पत्ररथकुलकलत्रान्तःपुरसौधे

१ 'पण्डा जडा वा' क. २ 'प्रसाद' ब. ३ 'याप्यता यात्यविदग्धो' अ–क. ४ अस्मात्पर 'तपसे' इत्यधिकं ब–पुस्तके. ५ 'प्रस्तुतमस्तमाहेयी' ब. ६ '०ताडनरणितरदने' अ–क. ७ 'सवनब्रह्मब्रह्मणि' ब.

निजमधुमधुरामोदिनि कृतमधुपमुदि मुमुदिषमाणे कुमुदवने, दिवसावसानताम्यत्तामरसमधुरमधुपीतिप्रीते सुषुप्सति मृदुमृणालकाण्डकण्डूयनकुण्डलितकन्धरे धुतपक्षराजिवीजितराजीवसरसि राजहंसयूथे, तटलताकुसुमधूलिधूसरितसरिति सरनि सिद्धपुरपुरंध्रिधम्मिल्लमल्लिकागन्धग्राहिणि सायन्तने तनीयसि निशानि श्वासनिभे नभस्वति, सङ्कोचोद्वत्तुच्चकेसरकोटिसङ्कटकुशेशयकोशकोटरकुटीशायिनि षट्चरणचक्रे, नृत्तोद्धूतधूर्जटिजटाटवीस्फटजकुज्वलनिकरनिभे नभस्थलं स्तबकयति तारागणे, संध्यानुबन्धताम्रे परिणमत्तालफलत्वक्त्विषि कालमेघमेदुरे मेदिनीं मीलयति नववयसि तमसि, तरणतरतिमिरपटलपाटनपटीयसि समुन्मिषति यामिनीकामिनीकर्णपूरचम्पककलिकाकदम्बके प्रदीपप्रकरे, प्रतनुतुहिनकिरणकिरणलावण्यालोकपाण्डुन्याश्यानतीलनीरमुक्तकालिन्दीकूलवालुकापुलिनायमाने शातक्रतवे ऋशायति तिमिरमाशामुखे, खमुचि मेचकितविकचितकुवलयसरसि शशधरकरनिकरकचग्रहाविले विलीयमाने मानिनीमनसीव शर्वरीशवरीचिकुरचये चापपक्षत्विषि तमसि, उदिते भगवत्युदयगिरिशिखरकटककुहरहरिखरनखरनिवहहेतिनिहतनिजहरिणगलितरुधिरनिचयनिचितमिव लोहितं वपुरुदयरागधरमधरमिव विभावरीवध्वा धारयति श्वेतभानौ, अचलच्युतचन्द्रकान्तजलधाराधौत इव ध्वस्ते ध्वान्ते, गोलोकगलितदुग्धविसरवाहिनि दन्तमयमकरमुखमहाप्रणाल इवापूरयितुं प्रवृत्ते पयोधिमिन्दुमण्डले, स्पष्टे प्रदोषसमये सावित्री शून्यहृदयामिव किमपि ध्यायन्तीं सासां सरस्वतीमवादीत्—

'सखि, त्रिभुवनोपदेशदानदक्षायामन पुरो जिह्वा जिह्वेति मे जल्पन्ती। जानास्येव यादृश्यो विसंस्थुला गुणवत्यपि जने दुर्जनवन्निर्दाक्षिण्याः क्षणभङ्गिन्यो दुरतिक्रमणीया न रमणीया दैवस्य वामा वृत्तयः। निष्कारणा च निकारकणिकापि क्लेशयति मनस्विनोऽपि मानसमसद्दशजनादापतन्ती।

वसरो विदुषि शुचाम् । इदं च ते त्रिभुवनमङ्गलैककमलममङ्गलभूताः कथमिव सुखमपवित्रयन्त्यश्रुबिन्दवः । तदलम् । अधुना कथय कतमं भुवो भागमलङ्कर्तुमिच्छसि । कस्मिन्नवतितीर्षति ते पुण्यभाजि प्रदेशे हृदयम् । कानि वा तीर्थान्यनुग्रहीतुमभिलषसि केषु वा धन्येषु तपोवनधामसु तपस्यन्ती स्थातुमिच्छसि । सज्जोऽयमुपचरणचतुरः सहपांशुक्रीडापरिचयपेशलः प्रेयान्सखीजनः क्षितितलावतरणाय । अनन्यशरणा चाद्यैव प्रभृति प्रतिपद्यस्व मनसा वाचा क्रियया च सर्वविद्याविधातारं धातारं च स्वश्रेयसे स्वचरणरजःपवित्रितत्रिदशासुरं सुधासूतिकलिकाकल्पितकर्णावतंसं देवदेवं त्रिभुवनगुरुं त्र्यम्बकम् । अल्पीयसैव कालेन स ते शापशोकविरतिं वितरिष्यति' । इति ।

एवमुक्ता मुक्तमुक्ताफलधवललोचनजललवा सरस्वती प्रत्यवादीत्—'प्रियसखि, त्वया सह विचरन्त्या न मे काचिदपि पीडामुत्पादयिष्यति ब्रह्मलोकविरहः शापशोको वा । केवलं कमलासनसेवासुखमार्द्रयति मे हृदयम् । अपि च त्वमेव वेत्सि मे भुवि धर्मधामानि समाधिसाधनानि योगयोग्यानि च स्थानानि स्थातुम्' इत्येवमभिधाय विरराम, रणरणकोपनीतप्रजागरा चानिमीलितलोचनैव तां निशामनयत् ।

अपरेद्युरुदिते भगवति त्रिभुवनशेखरे खणखणायमानखरखलीनक्षतनिजतुरगमुखक्षिप्तेन क्षतजेनेव पाटलितवपुष्युदयाचलचूडामणौ जरत्कृकवाकुचूडारुणारुणपुरःसरे विरोचने नातिदूरवर्ती विविच्य पितामहविमानहंसकुलपालः पर्यटन्नपरवक्त्रमुच्चैरगायत्—

'तरलयसि दृशं किमुत्सुकामकलुषमानसवासलालिते ।
अवतर कलहंसि वापिकां पुनरपि यास्यसि पङ्कजालयम्' ।

तच्छ्रुत्वा सरस्वती पुनरचिन्तयत्—'अहमिवानेन पर्यनुयुक्ता । भवतु । मानयामि मुनेर्वचनम्' इत्युक्त्वोत्थाय कृतमहीतलावतरणसङ्कल्पा परित्यज्य वियोगविक्लवं स्वपरिजनं ज्ञातिवर्गमवगणय्यावगणा त्रिः प्रदक्षिणीकृत्य चतुर्मुखं कथमप्यनुनयनिवर्तितानुयायिप्रतिमाता ब्रह्मलोकतः सावित्रीद्वितीया निर्जगाम ।

ततः क्रमेण (ध्रुवप्रवृत्तां धर्मधेनुमिवाधोधावमानधवलपयोधराम्, उद्धुरध्वनिम्) अन्धकमथनमौलिमालतीमालिकाम्, आलीयमानवालखिल्यरुद्धरोधसम्, अरुन्धतीधौततारवत्वचम्, त्वङ्गत्तुङ्गतरङ्गतरत्तरलतरतारतारकाम्,

१ 'अनुचरण०' ब. २ 'दातारम्' अ-क. ३ 'श्रेयसः चरणरजः०' अ-क. ४ 'चामीलित' ब. ५ 'खलत्खलीन' अ-क. ६ 'मुखक्षरत्क्षतजेनेव' ब. ७ 'पितामहवाहनहंस०' ब. ८ 'तङ्गत्तुङ्गतरङ्गतरलितताररकाम्' ब.

तापसविकीर्णविरलतिलोदकपुलकितपुलिनाम्, आप्लवनपूतपितामहपातितपितृपिण्डपाण्डुरितपाराम्, पर्यन्तसुप्तसप्तर्षिकुशशयनसूचितसूर्यग्रहसूतकोपवासाम्, आचमनशुचिशचीपतिमुच्यमानार्चनकुसुमनिकरशाराम्, शिवपुरापतितनिर्माल्यमन्दारदामकाम्, अनादरदारितमन्दरदरीदृषदम्, अनेकनाकनायकनिकायकामिनीकुचकलशविलुलितविग्रहाम्, ग्रहग्रावग्रामस्खलनमुखरितस्रोतसम्, सुषुम्णास्रुतशशिसुधाशीकरस्तबकतारकिततीराम्, धिषणाग्निकार्यधूमधूसरितसैकताम्, सिद्धविरचितवालुकालिङ्गलङ्घनत्रासविद्रुतविद्याधराम्, निर्मोकमुक्तिमिव गगनोरगस्य, लीलाललाटिकामिव त्रिविष्टपविटस्य, विक्रयवीथीमिव पुण्यपण्यस्य, दत्तार्गलामिव नरकनगरद्वारस्य, अंशुकोष्णीषपट्टिकामिव सुमेरुनृपस्य, दुकूलकदलिकामिव कैलासकुञ्जरस्य, पद्धतिमिवापवर्गस्य, नेमिमिव कृतयुगचक्रस्य, सप्तसागरराजमहिषीं मन्दाकिनीमनुसरन्ती मर्त्यलोकमवततार। अपश्यच्चाम्बरतलस्थितैव हारमिव वरुणस्य, अमृतनिर्झरमिव चन्द्राचलस्य, शशिमणिनिष्यन्दमिव विन्ध्यस्य, कर्पूरद्रुमद्रवप्रवाहमिव दण्डकारण्यस्य, लावण्यरसप्रस्रवणमिव दिशाम्, स्फटिकशिलापट्टशयनमिवाम्बरश्रियः, स्वच्छशिशिरसुरसवारिपूर्णं भगवतः पितामहस्यापत्यं हिरण्यबाहुनामानं महानदम्, यं जनाः शोण इति कथयन्ति। दृष्ट्वा च तं रामणीयकहृतहृदया तस्यैव तीरे वासमरोचयत्। उवाच च सावित्रीम्—'सखि, मधुरमयूरविरुतयः कुसुमपांशुपटलसिकतिलतरुतलाः परिमलमत्तमधुपवेणीवीणारणितरमणीया रमयन्ति मां मन्दीकृतमन्दाकिनीद्युतेरस्य महानदस्योपकण्ठभूमयः। पक्षपाति च हृदयमत्रैव स्थातुं मे' इति। अभिनन्दितवचना च तथेति तया तस्य पश्चिमे तीरे समवातरत्। एकस्मिंश्च शुचौ शिलातलसनाथे तटलतामण्डपे गृहबुद्धिं बबन्ध। विश्रान्ता च नातिचिरादुत्थाय सावित्र्या सार्धमुचितार्चनकुसुमा सस्नौ। पुलिनपृष्ठप्रतिष्ठापितसैकतशिवलिङ्गा च भक्त्या परमया पञ्चब्रह्मपुरःसरां सम्यङ्मुद्राबन्धविहितपरिकरां ध्रुवागीतिगर्भामवनिपवनवनगगनदहनतपनतुहिनकिरणयजमानमयीमूर्तीरष्टावपि ध्यायन्ती सुचिरमष्टपुष्पिकामदात्। अयत्नोपनतेन फलमूलेनामृतरसमप्यतिशिशयिषमाणेन च स्वादिम्ना शिशिरेण शोणवारिणा शरीरस्थितिमकरोत्। अतिवाहितदिवसा च तस्मिंल्लतामण्डपशिलातले कल्पितपल्लवशयना सुष्वाप। अन्येद्युरप्यनेनैव क्रमेण नक्तन्दिनमत्यवाहयत्।

एवमतिक्रामत्सु दिवसेषु गच्छति च काले कदाचिद्यामात्रोद्गते च रवावुत्तरस्यां ककुभि प्रतिशब्दपूरितवनगह्वरं गम्भीरतारतरं तुरङ्गहेषितह्रादमश्र-

१ '०निर्तीर्णनरल०' अ-क. २ 'ग्रहग्रावरखलन' ब. ३ 'दत्तार्गल०' अ-क. ४ 'हिरण्यबाहु' अ-क. ५ 'अरचयत्' अ-क. ६ 'प्रतिष्ठित' अ-क.

णोत् । उपजातकुतूहला च निर्गत्य लतामण्डपाद्विलोकयन्ती विकचकेतकीगर्भपत्रपाण्डुरं रजःसङ्घातं नातिदवीयसि संमुखमापतन्तमपश्यत् । क्रमेण च सामीप्योपजायमानाभिव्यक्ति तस्मिन्महति शफरोदरधूसरे रजसि पयसीव मकरचक्रं प्लवमानं. पुरः प्रधावमानेन, प्रलम्बकुटिलकचपल्लवघटितललाटजूटकेन, धवलदन्तपत्रिकाद्युतिहसितकपोलभित्तिना, पिनद्धकृष्णागुरुपङ्ककल्कदुर्दुरणकृष्णशबलकार्पासकञ्चुकेन, उत्तरीयकृतशिरोवेष्टनेन, वामप्रकोष्ठनिवेष्टस्पष्टहाटककटकेन, द्विगुणपट्टपट्टिकागाढग्रन्थिग्रथितासिधेनुना, अनवरतव्यायामकृशकर्कशशरीरेण, वातहरिणयूथेनेव मुहुर्मुहुः समुड्डीयमानेन, उद्धितसमविषमावटविटपेन, कोणधारिणा, कृपाणपाणिना, सेवागृहीतविविधवनकुसुमफलमूलपर्णेन, 'चल चल, याहि याहि, अपसर्पापसर्प, पुरः प्रयच्छ पन्थानम्' इत्यनवरतकृतकलकलेन, युवप्रायेण, सहस्रमात्रेण पदातिबलेन सनाथमश्ववृन्दं सन्ददर्श ।

मध्ये च तस्य सार्धचन्द्रेण मुक्ताफलजालमालिना विविधरत्नखण्डखचितेन शङ्खक्षीरफेनपाण्डुरेण क्षीरोदेनेव स्वयं लक्ष्मीं दातुमागतेन गगनगतेनातपत्रेण कृतच्छायम्, अच्छाच्छेनाभरणद्युतीनां निवहेन दिशामिव दर्शनानुरागलग्नेन चक्रवालेनानुगम्यमानम्, आनितम्बविलम्बिन्या मालतीशेखरस्रजा सकलभुवनविजयार्जितया रूपपताकयेव विराजमानम्, उत्सर्पिभिः शिखण्डखण्डिका[1]पद्मरागमणेररुणैरंशुजालैरदृश्यमानवनदेवताविधृतैर्बालपल्लवैरिव प्रमृज्यमानमार्गरेणुपरुषवपुषम्[2], बकुलकुड्मलमण्डलीमुण्डमालामण्डनमनोहरेण कुटिलकुन्तलस्तबकमालिना मौलिना मीलितातपं पिबन्तमिव दिवसम्, पशुपतिजटामुकुटमृगाङ्कद्वितीयशकलघटितस्येव सहजलक्ष्मीसमालिङ्गितस्य ललाटपट्टस्य मनःशिलापङ्कपिङ्गलेन लावण्येन लिम्पन्तमिवान्तरिक्षम्, अभिनवयौवनारम्भावष्टम्भप्रगल्भदृष्टिपाततृणीकृतत्रिभुवनस्य चक्षुषः प्रथिम्ना विकचकुमुदकुवलयकमलसरःसहस्रसञ्छादितदशदिशं शरदमिव प्रवर्तयन्तम्[3], आयतनयननदीसीमान्तसेतुबन्धेन ललाटतटशशिमणिशिलातलगलितेन कान्तिसलिलस्रोतसेव द्राघीयसा घोणावंशेन शोभमानम्, अतिसुरभिसहकारकर्पूरककोलवङ्गपारिजातकपरिमलमुचा मत्तमधुकरकुलकोलाहलमुखरेण मुखेन सनन्दनवनं वसन्तमिव वमन्तम्, आसन्नसुहृत्परिहासभावनोत्तानितमुखमुग्धहसितैर्दशनज्योत्स्नास्नपितदिङ्मुखैः पुनःपुनर्नभसि सञ्चारिणं चन्द्रालोकमिव कल्पयन्तम्, कदम्बमुकुलस्थूलमुक्ताफलयुगलमध्याध्यासितमरकतस्य त्रिकण्टककर्णाभरणस्य प्रेङ्खतः प्रभया समुत्सर्पन्त्या कृतसकुसुमहरितकुन्दपल्लवकर्णावतंसमिवोपलक्ष्यमाणम्, आमोदितमृगमदपङ्कलिखितपत्रभङ्गभास्वरं भुजयुगलमुद्दाममकराक्रान्तशिखरमिव म-

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१ 'गण्डिका' क—ब. २ 'रेणुरूषितपरुष' ख. ३ 'अवतारयन्तम्' ब.

करकेतुकेतुदण्डद्वयं दधानम्, धवलब्रह्मसूत्रसीमन्तितं सागरमथनसामर्षगङ्गास्रोतःसन्दानितमिव मन्दरं देहमुद्वहन्तम्, कर्पूरक्षोदमुष्टिच्छुरणपांशुलेनेव कान्तोच्चकुचचक्रवाकयुगलविपुलपुलिनेनोरःस्थलेन स्थूलभुजायामपुञ्जितं पुरो विस्तारयन्तमिव दिक्चक्रम्, पुरस्तादीपदधोनाभिनिहितैकक्रोणकमनीयेन पृष्ठतः कक्ष्याधिकक्षिप्तपल्लवेनोभयतः संवलनप्रकटितोरुत्रिभागेन हारीतहरितनिबिडनिपीडितेनाधरवाससा विभज्यमानतनुतरमध्यभागम्, अनवरतश्रमोपचितमांसकठिनविकटमकरमुखसंलग्नजानुभ्यां विशालवक्षःस्थलोपलवेदिकोत्तम्भनशिलास्तम्भाभ्यां चारचन्दनस्थासकस्थूलकान्तिभ्यामूरुदण्डाभ्यामुपहसन्तमिवैरावतकरायामम्, अतिभरितोरुभारवहनखेदेनेव तनुतरजङ्घाकाण्डम्, कल्पपादपपल्लवद्वयस्येव पाटलस्योभयपार्श्वावलम्बिनः पादद्वयस्य दोलायमानैर्नखमयूखैरश्वमण्डनचामरमालामिव रचयन्तम्, अभिमुखमुच्चैरुद्गच्छद्भिरचिरमुपरि विश्राम्यद्भिरिव वलितविकटं पतद्भिः खुरैः खण्डितभुवि प्रतिक्षणदशनग्रहमुक्तिखणखणायितखरखलीने, दीर्घघ्राणलीनलालिकललाटलुलितचारुचामीकरचक्रके शिञ्जानशातकौम्भजयनशोभिनि मनोरंहसि गोलाङ्गूलकपोलकालकायलोम्नि नीलसिन्धुवारवर्णे वाजिनि महति समारूढम्, उभयतः पर्याणपट्टश्लिष्टहस्ताभ्यामासन्नपरिचारकाभ्यां दोधूयमानधवलचामरिकायुगलम्, अग्रतः पठतो बन्दिनः सुभाषितमुत्कण्टकितकपोलफलकेन लग्नकर्णोत्पलकेसरपक्ष्मशकलेनेव मुखशशिना भावयन्तम्, अनङ्गयुगावतारमिव दर्शयन्तम्, चन्द्रमयीमिव सृष्टिमुत्पादयन्तम्, विलासप्रायमिव जीवलोकं जनयन्तम्, अनुरागमयमिव सर्गान्तरमारचयन्तम्, शृङ्गारमयमिव दिवसमापादयन्तम्, रागराज्यमिव प्रवर्तयन्तम्, आकर्षणाञ्जनमिव चक्षुषो', वशीकरणमन्त्रमिव मनसः, स्वस्थावेशचूर्णमिवेन्द्रियाणाम्, असन्तोषमिव कौतुकस्य, सिद्धयोगमिव सौभाग्यस्य, पुनर्जन्मदिवसमिव मन्मथस्य, रसायनमिव यौवनस्य, एकराज्यमिव रामणीयकस्य कीर्तिस्तम्भमिव रूपस्य, मूलकोषमिव लावण्यस्य, पुण्यकर्मपरिणाममिव संसारस्य, प्रथमाङ्कुरमिव कान्तिलतायाः, सर्गाभ्यासफलमिव प्रजापतेः; प्रतापमिव विभ्रमस्य, यशःप्रवाहमिव वैदग्ध्यस्य, अष्टादशवर्षदेशीयं युवानमद्राक्षीत्। पार्श्वे च तस्य द्वितीयमपरसंश्लिष्टतुरङ्गम्, प्रांशुमुत्तप्ततपनीयस्तम्भाकारम्, परिणतवयसमपि व्यायामकठिनकायम्, नीचनखश्मश्रुकचम्, शुक्तिखलतिम्, ईषत्तुन्दिलम्, रोमशोरःस्थलम्, अनुल्बणोदारवेशतया जरामपि विनयमिव शिक्षयन्तम्, गुणानपि गरिमाणमिवानयन्तम्, महानुभावतामपि शिष्यतामिवानयन्तम्, आचारस्याचार्यकमिव कुर्वाणम्, धवलवारबाणधारिणम्, धौतदुकूलपट्टिकापरिवेष्टितमौलिं पुरुषम्।

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१ 'मासदन्यविकट' ब. २ 'दशनविमुक्त' अ-क. ३ 'घ्राणालीनलालिके ललाटपट्टनुठित' ब. ४ 'कुम्भायान' ब. ५ 'मार्गान्तरमानयन्तम्' अ-क.

अथ स युवा पुरोयायिनां यथादर्शनं प्रतिनिवृत्य विस्मितमनसां कथयतां पदातीनां सकाशादुपलभ्य दिव्याकृति तत्कन्यायुगलमुपजातकुतूहलः प्रतूर्णतुरगो दिदृक्षुस्तं लतामण्डपोद्देशमाजगाम दूरादेव च तुरगादवततार। निवारितपरिजनश्च तेन द्वितीयेन साधुना सह चरणाभ्यामेव सविनयमुपससर्प। कृतोपसंग्रहणौ तौ सावित्री समं सरस्वत्या किसलयासनदानादिना सकुसुमफलार्घावसानेन वनवासोचितेनातिथ्येन यथाक्रममुपजग्राह। आसीनयोश्च तयोरासीना,नातिचिरमिव स्थित्वा तं द्वितीयं प्रवयसमुद्दिश्याबादीत्—'आर्य, सहजलज्जाधनस्य प्रमदाजनस्य प्रथमाभिभाषणमशालीनता, विशेषतो वनमृगीमुग्धस्य कुलकुमारीजनस्य। केवलमियमालोकनकृतार्थाय चक्षुषे स्पृहयन्ती प्रेरयत्युदन्तश्रवणकुतूहलिनी श्रोत्रवृत्तिः। प्रथमदर्शने चोपायनमिवोपनयति सज्जनः प्रणयम्। अप्रगल्भमपि जनं प्रभवता प्रश्रयेणार्पितं मनो मध्विव वाचालयति। अयत्नेनैव चातिनम्रे साधौ धनुषीव गुणः परां कोटिमारोपयति विस्रम्भः। जनयन्ति च विस्मयमतिधीरधियामप्यदृष्टपूर्वा दृश्यमाना जगति स्रष्टुः सृष्टयतिशयाः, यतस्त्रिभुवनाभिभावि रूपमिदमस्य महानुभावस्य। सौजन्यपरतन्त्रा चेयं देवानांप्रियस्यातिभद्रता कारयति कथां न तु युवतिजने सहोत्था तरलता। तत्कथयागमनेनापुण्यभाक्तमो विजृम्भितविरहव्यथः शून्यतां नीतो देशः। क्व वा गन्तव्यम्। कस्य वायमपहतहरहुङ्काराहङ्कारोऽपर इवानन्यजो युवा। किंनाम्नः समृद्धतपसः पितुरयममृतवर्षी कौस्तुभमणिरिव हरेर्हृदयमाह्लादयति। का चास्य त्रिभुवननमस्या प्रभातसंध्येव महस्तस्तेजसो जननी। कानि वास्य पुण्यभाञ्जि भजन्त्यभिख्यामक्षराणि। आर्यपरिज्ञानेऽप्ययमेव क्रमः कौतुकानुरोधिनो हृदयस्य'। इत्युक्तवत्यां तस्यां प्रकटितप्रश्रयोऽसौ प्रतिव्याजहार—'आयुष्मति, सतां हि प्रियंवदता कुलविद्या। न केवलमाननं हृदयमपि च ते चन्द्रमयमिव सुधाशीकरशीतलैरानन्दयति वचोभिः। सौजन्यजन्मभूमयो भूयसा शुभेन सज्जननिर्माणशिल्पकर्ता भवादृश्यो जायन्ते। दूरे तावदन्योन्यस्यालापनमभिजातैः सह दृष्टोऽपि मिथ्रीभूता महतीं भूमिमारोपयन्ति। श्रूयताम्—अयं खलु भूषणं भार्गववंशस्य भगवतो भूर्भुवःस्वस्त्रितयतिलकस्य, अदभ्रप्रभावस्तम्भितजम्भारिभुजस्तम्भस्य, सुरासुरमुकुटमणिशिलाशयनदुर्ललितपादपङ्केरुहस्य, निजतेजःप्रसरप्लुष्टपुलोमाश्च्यवनस्य वहिर्वृत्ति जीवितं दधीचो नाम तनयः। जनन्यस्य जितजगतोऽनेकपार्थिवसहस्रानुयातस्य शर्यातस्य सुता राजपुत्री त्रिभुवनकन्यारत्नं सुकन्या नाम। तां खलु देवीमन्तर्वत्नीं विदित्वा वैजनने मासि प्रसवाय पिता पत्युः पार्श्वात्स्वगृहमानाययत्। असूत च सा तत्र देवी

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१ 'प्रतील' अ ...०नयन्ति सज्जनाः' क. ३ 'कटिमारोहन्ति' ब. ४ 'शिल्पकल...' ब. ५ 'मिश्रीकृता महतीं...पयन्ति प्रणयम्' ब.

दीर्घायुपमेनम् । अनेहसावर्धत तत्रैवायमानन्दितज्ञातिवर्गो वालस्तारकाराज इव राजीवलोचनो राजगृहे । भर्तृभवनमागच्छन्त्यामपि दुहितरि नासेचनकदर्शनमिममुञ्चन्मातामहो मनोविनोदनं नप्तारम् । अशिक्षतायं तत्रैव सर्वा विद्याः सकलाश्च कलाः । कालेन चोपारूढयौवनमिममालोक्याहमिवासावप्यनुभवतु सुखकमलावलोकनानन्दमस्येति मातामहः कथंकथमप्येनं पितुरन्तिकमधुना व्यसर्जयत् । मामपि तस्य देवस्य सुगृहीतनाम्नः शर्यातस्याज्ञाकारिणं विकुक्षिनामानं भृत्यपरमाणुमवधारयतु भवती । पितुः पादमूलमायान्तं मया साभिसारमकरोत्स्वामी । तद्धि नः कुलक्रमागतं राजकुलम् । उत्तमानां च चिरन्तनता जनयत्यनुजीविन्यपि जने कियन्मात्रमपि मन्दाक्षम् । अक्षीणः खलु दाक्षिण्यकोशो महताम् । इतश्च गव्यूतिमात्रमिव पारेशोणं तस्य भगवतश्च्यवनस्य स्वनाम्ना निर्मितव्यपदेशं च्यावनं नाम चैत्ररथकल्पं काननं निवासः । तदवधिश्चेयं नौ यात्रा । यदि च गृहीतक्षणं दाक्षिण्यमनवहेलं वा हृदयमस्माकमुपरि भूमिर्वा प्रसादानामयं जनः श्रवणार्हो वा, ततो न विमाननीयोऽयं नः प्रथमः प्रणयः कुतूहलस्य । वयमपि शुश्रूषवो वृत्तान्तमायुष्मत्योः । नेयमाकृतिर्दिव्यतां व्यभिचरति । गोत्रनामनी तु श्रोतुमभिलषति नौ हृदयम् । तत्कथय कतमो वंशः स्पृहणीयतां जन्मना नीतः । का चेयमत्रभवती भवत्याः समीपे समवाय इव विरोधिनां पदार्थानाम् । तथा हि । सन्निहितबालान्धकारा भास्वन्मूर्तिश्च, पुण्डरीकमुखी हरिणलोचना च, बालातपप्रभाधरा कुमुदहासिनी च, कलहंसस्वना समुन्नतपयोधरा च, कमलकोमलकरा हिमगिरिशिलापृथुनितम्बा च, करभोरुर्विलम्बितगमना च, अमुक्तकुमारभावा स्निग्धतारका च' इति । सा त्ववादीत्—'आर्य, श्रोष्यसि कालेन । भूयसो दिवसानत्र स्थातुमभिलषति नौ हृदयम् । अल्पीयांश्चायमध्वा । परिचय एव प्रकटीकरिष्यति । आर्येण न विस्मरणीयोऽयमनुपलदृष्टो जनः' इत्यभिधाय तूष्णीमभूत् । दधीचस्तु नवाम्भोभरगम्भीराम्भोधरध्वाननिभया भारत्या नर्तयन्वनलताभवनभाजो भुजगभुजः सुधीरमुवाच—'आर्ये, करिष्यति प्रसादमार्याराध्यमाना । पश्यामस्तावत्तातम् । उत्तिष्ठ । व्रजाम.' इति । तथेति च तेनाभ्यनुज्ञातः शनकैरुत्थाय कृतनमस्कृतिरुच्चचाल । तुरगारूढं च तं प्रयान्तं सरस्वती सुचिरमुत्तम्भितपक्ष्मणा निश्चलतारकेण लिखितेनेव चक्षुषा व्यलोकयत् । उत्तीर्य शोणमचिरेणैव कालेन दधीचः पितुराश्रमपदं जगाम । गते च तस्मिन्सा तामेव दिशमालोकयन्ती सुचिरमतिष्ठत् । कृच्छ्रादिव च संजहार दृशम् ।

अथ मुहूर्तमिव स्थित्वा स्मृत्वा च तां तस्य रूपसम्पदं पुनः पुनर्व्यसयतास्या हृदयम् । भूयोऽपि चक्षुराचकाङ्क्ष तद्दर्शनम् । अवशेव तेनाप्य-

नीयत तामेव दिशं दृष्टिः । अप्रहितमपि मनस्तेनैव सार्धमगात् । अजायत च नवपल्लव इव बालवनलतायाः कुतोऽप्यस्या अनुरागश्चेतसि । ततः प्रभृति सालस्येव शून्येव सनिद्रेव दिवसमनयत् । अस्तमुपयाति च प्रत्यपर्यस्तमण्डले लाङ्गलिकास्तबकताम्रत्विषि कमलिनीकामुके कठोरसारसशिरःशोणशोचिषि सावित्रे त्रयीमये तेजसि, तरणतरतमालश्यामले च मलिनयति व्योम व्योमव्यापिनि तिमिरसञ्चये, सञ्चरत्सिद्धसुन्दरीनूपुररवानुसारिणि च मन्दं मन्दं मन्दाकिनीहंस इव समुत्सर्पति शशिनि गगनतलम्, कृतसंध्याप्रणामा निशामुख एव निवत्य विमुक्ताङ्गी पल्लवशयने तस्थौ । सावित्र्यपि कृत्वा यथाक्रियमाणं सायन्तनं क्रियाकलापमुचिते शयनकाले किसलयशयनमभजत । जातनिद्रा च सुष्वाप ।

इतरा तु मुहुर्मुहुरङ्गवलनैर्विलुलितकिसलयशयनतला निमीलितलोचनापि नाभजत निद्राम् । अचिन्तयच्च—'मर्त्यलोकः खलु सर्वलोकानामुपरि, यस्मिन्नेवंविधानि सम्भवन्ति त्रिभुवनभूषणानि सकलगुणग्रामगुरूणि रत्नानि । तथा हि । तस्य मुखलावण्यप्रवाहस्य निष्यन्दबिन्दुरिन्दुः । तस्य च चक्षुषो विक्षेपा विकचकुमुदकुवलयकमलाकराः । तस्य चाधरमणेर्दीधितयो विकसितबन्धूकवनराजयः । तस्य चाङ्गस्य परभागोपकरणमनङ्गः । पुण्यभाञ्जि तानि चक्षूंषि चेतांसि यौवनानि वा स्त्रैणानि, येषामसौ विषयो दर्शनस्य । क्षणं नु दर्शयता च तमन्यजन्मजनितेनेव मे फलितमधर्मेण । का प्रतिपत्तिरिदानीम्' इति चिन्तयन्त्येव कथंकथमप्युपजातनिद्रा चिरात्क्षणमशेत । सुप्ता च तं दीर्घलोचनं स्वप्ने ददर्श । स्वप्नासादितद्वितीयदर्शना चाकर्णाकृष्टकार्मुकेण मनसि निर्दयमताड्यत प्रतिबुद्धा मकरकेतुना । मदनशरताडितायाश्च तस्या वार्तामिवोपलब्धुमरतिराजगाम । तथा हि । ततः प्रभृति कुसुमधूलिधवलाभिर्वनलताभिरताडितापि वेदनामधत्त । मन्दमन्दमारुतविधुतैः कुसुमरजोभिरदूषितलोचनाप्यश्रुजलं मुमोच । हंसपक्षतालवृन्तवातैर्वीजितैः शोणशीकरैरसिक्ताप्यार्द्रतामगात् । प्रेङ्खत्कादम्बमिथुनैरनूढाप्यघूर्णत वनकमलिनीकल्लोलदोलाभिः । विघटमानचक्रवाकयुगलविसृष्टैरस्पृष्टापि श्यामतामाससाद विरहनिःश्वासधूमैः । पुष्पधूलिधूसरैरदष्टापि व्यचेष्टत मधुकरकुलैः ।

अथ गणरात्रापगमे निवर्तमानस्तेनैव वर्त्मना तं देशमागत्य तथैव निवारितपरिजनश्छत्रधारद्वितीयो विकुक्षिर्दधीचिः । सरस्वती तु तं दूरादेव संमुखमागच्छन्तं प्रीत्या ससंभ्रममुत्थाय वनमृगीवोद्ग्रीवा विलोकयन्ती मार्गपरिश्रान्तमरुपयद्धवलितदशदिशा दृशा । कृतासनपरिग्रहं तु तं प्रीत्या सावित्री पप्रच्छ—'आर्य, कच्चित्कुशली कुमारः' इति । सोऽब्रवीत्—

१ 'येषामसावविषय.' ब. २ 'अताड्यत मकरकेतुना प्रतिबुद्धाया मदन०' अ–क. ३ '०वृन्तवात' अ–क. ४ 'मिथुनाभिरनूढा' अ–ब.

'आयुष्मति, कुशली। स्मरति च भवत्योः। केवलममीषु दिवसेषु तनीयसीमिव तनुं बिभर्ति। अविज्ञायमानां चानिमित्तां शून्यतामिवाधत्ते। अपि च। अन्वेक्षमागमिष्यत्येव मालतीति नाम्ना वाणिनी वार्तां वो विज्ञातुम्। उच्छ्वसितं सा कुमारस्य' इति। तच्छ्रुत्वा पुनरपि सावित्री समभाषत—'अतिमहानुभाव. खलु कुमारो यदेवमविज्ञायमाने क्षणदृष्टेऽपि जने परिचितिमनुबध्नाति। तस्य हि गच्छतो यदृच्छया कथमप्यप्युकमिव मार्गलतासु मानसमस्मासु मुहूर्तमासक्तमासीत्। अपूर्वं हि सौजन्यमाभिजात्येन च स्वामिसूनोः। अलसः खलु लोको यदेवं सुलभसौहार्दानि येनकेनचिन्न क्रीणानि महतां मनांसि। सोऽयमौदार्यातिशयः कोऽपि महात्मनामितरजनदुर्लभो येनोपकरणीकुर्वन्ति त्रिभुवनम्' इति। विकुक्षिरचावचैरालापैः सुचिरमिव स्थित्वा यथाभिलषितं देशमयासीत्।

अपरेद्युरुद्यति भगवति द्युमणावुद्दामद्युताविद्रुततारके तिरस्कृततमसि तामरसव्यसनिनि सहस्ररश्मौ शोणमुत्तीर्यायान्ती, तरलदेहप्रभावितानच्छलेनाच्छं सुकूलं शोणसलिलमिवानयन्ती, स्फुटितातिमुक्तककुसुमस्तबकसमद्युति सटाले महति मृगपताविव गौरी तुरङ्गमे स्थिता, सलीलमुरोधःप्रारोपितस्य निर्यगुल्कर्णतुरगाकर्ण्यमाननूपुरपटुरणितस्यातिबहलेन पिष्टालक्तेन पल्लवितस्य कुङ्कुमपिञ्जरितपृष्ठस्य चरणयुगलस्य प्रसरद्भिरतिलोहितैः प्रभाप्रवाहैरभयतस्ताडनदोहदलोभागतानि किसलयितानि रक्ताशोककवनानीवाकर्षयन्ती, सकलजीवलोकहृदयहठहरणघोषणयेव रशनया शिञ्जानजघनस्थला, धौतधवलेन नेत्रनिर्मितेन निर्मोकलघुतरेणाप्रपदीनेन कञ्चुकेन तिरोहिततनुलता, छातकुसुमान्तरदृश्यमानैराश्यानचन्दनधवलैरवयवैः, स्वच्छसलिलाभ्यन्तरविभाव्यमानमृणालकाण्डेव सरसी, कुसुम्भरागपाटलं पुलकबन्धचित्रं चण्डातकमन्तः स्फुटं स्फटिकभूमिरिव रत्ननिधानमादधाना, हरिणमलमीपल्लनिर्मलमुक्ताफलेन स्फुरितस्थूलग्रहगणशारा शारदीव श्वेतविरलजलधरपटलावृता द्यौः, कुचपूर्णकलशयोरपरि रत्नप्रालम्बमालिकामरुणहरितकिरणविसारिणीं कस्यापि पुण्यवतो हृदयप्रवेशवनमालिकामिव श्रद्धा धारयन्ती, प्रकोष्ठनिविष्टस्यैकस्य हाटककटकस्य मरकतमकरवेदिकासनाथस्य हरितीकृतदिगन्ताभिर्मयूखसन्ततिभिः स्थलकमलिनीभिरिव लक्ष्मीशङ्कयानुगम्यमाना, महालताम्बूलकृष्णिकाम्बकारितेनाधरसंपुटेन मुखनदिपीतं सन्ध्यारागं तिमिरमिव वमन्ती, विकचनयनकुवलयकुतूहलालीनयालिकुलसंहत्या नीलांशुकजालिकयेव निरुद्धार्धवदना, गौरीरागनिहितलीलिद्रा विसिर्गलभिन्निना वामश्रवणाश्रयिणा दन्तपत्रेण कालमेघपल्लवेन विद्यु-

१ 'अन्वक्षमागमिष्यत्येव' क. २ 'तामरसव्याकोश०' क ३ 'उरोबन्धारोपित०' ख. ४ 'अत्यन्तस्फुरदलक्तक' ख. ५ 'निरुदु०' अ. ६ 'वदनमाणिक्य०' ख. ७ 'प्रवाल०' ख. ८ 'द्विधि' अ-क.

दिव द्योतमाना, बकुलफलानुकारिणीभिस्त्रिसृभिर्मुक्ताभिः कल्पितेन त्रालिकायुगलेनाधोमुखेनालोकजलवर्षिणा सिञ्चन्तीवातिकोमले भुजलते, दक्षिणकर्णावतंसितया केतकीगर्भपलाशलेखया रजनिकरजिह्वालतयेव लावण्यलोभेन लिह्यमानकपोलतला, तमालश्यामलेन मृगमदामोदनिष्यन्दिना तिलकबिन्दुना मुद्रितमिव मनोभवसर्वस्वं वदनमुद्वहन्ती, ललाटलासकस्य सीमन्तचुम्बिनश्चटुलतिलकमणेरदभ्रता चटुलेनांशुजालेन रक्तांशुकेनेव कृतशिरोवगुण्ठना, धृष्टमेकदनादरसंयमनशिथिलजूटिकाबन्धा नीलचामरावचूलिनीव चूडामणिमकरिकासनाथा मकरकेतुकेतुपताका, कुलदेवतेव चन्द्रमसः, पुनःसञ्जीवनौषधिरिव पुष्पधनुषः, वेलेव रागसागरस्य, ज्योत्स्नेव यौवनचन्द्रोदयस्य, महानदीव रतिरसामृतस्य, कुसुमोद्गतिरिव सुरतरोः, बालविद्येव वैदग्ध्यस्य, कौमुदीव कान्तेः, धृतिरिव धैर्यस्य, गुरुशालेव गौरवस्य, बीजभूमिरिव विनयस्य, गोष्ठीव गुणानाम्, मनस्वितेव महानुभावतायाः, तृप्तिरिव तारुण्यस्य, कुवलयदलदामदीर्घलोचनया पाटलाधरया कुन्दकुड्मलस्फुटदशनया शिरीषमालासुकुमारभुजयुगलया कमलकोमलकरया बकुलसुरभिनिःश्वसितया चम्पकावदाततया कुसुममय्येव ताम्बूलकरङ्कवाहिन्या महाप्रमाणाश्वतरारूढयानुगम्यमाना, कतिपयपरिचारकपरिकरा मालती समदृश्यत। दूरादेव च दधीचप्रेम्णा सरस्वत्या लुण्ठितेव मनोरथैः, आकृष्टेव कुतूहलेन, प्रत्युद्गतेवोत्कलिकाभिः, आलिङ्गितेवोत्कण्ठया, अन्तःप्रवेशितेव हृदयेन, स्नपितेवानन्दाश्रुभिः, विलुप्तेव स्मितेन, वीजितेवोच्छ्वसितैः, आच्छादितेव चक्षुषा, अभ्यर्चितेव वदनपुण्डरीकेण, सखीकृतेवाशया सविधमुपययौ। अवतीर्य च तुरगाद्दूरादेवावनतेन मूर्ध्ना प्रणाममकरोत्। आलिङ्गिता च ताभ्यां सविनयमुपाविशत्। सप्रश्रयं ताभ्यां सम्भाषिता च पुण्यभाजमात्मानममन्यत। अकथयच्च दधीचसन्दिष्टं शिरसि विनिहितेनाञ्जलिना नमस्कारम्। अगृह्णाच्चाकारतः प्रभृत्यग्राम्यतया तैस्तैरपि पेशलैरालापैः सावित्रीसरस्वत्योर्मनसी।

क्रमेण चातीते मध्यन्दिनसमये शोणमवतीर्णायां सावित्र्यां स्नातुमुत्सारितपरिजना साकूता मालती कुसुमप्रस्तरशायिनीं समुपसृत्य सरस्वतीमबभाषे—'देवि, विज्ञाप्यं नः किञ्चिदस्ति रहसि। अतो मुहूर्तमवधानदानेन प्रसादं क्रियमाणमिच्छामि' इति। सरस्वती तु दधीचसन्देशाशङ्किनी किं वक्ष्यतीति स्तनविनिहितवामकरनखकिरणदन्तुरितमुद्भिद्यमानकुतूहलाङ्कुरनिकरमिव हृदयमुत्तरीयदुकूलवल्कलैकदेशेन सञ्छादयन्ती, गलतावतंसपल्लवेन श्रोतुं श्रवणेनेव धावमानेनानवरतश्वाससन्दोहदोलायितां जीविताशामिव समासन्नलतामवलम्बमाना, समुत्फुल्लस्य मुखशशिनो लावण्यप्रवाहेण शृङ्गाररसेनेव प्लावयन्ती जीवलोकम्, शयनकुसुमपरिमलमग्नैर्मधुकरकदम्बकैर्मे-

१ 'चटुलातिलक' अ-क.

एवाभवत्, द्वितीयोऽपि वत्सनामाभवत् । आसीच्च तयोः सोदर्ययोरिव स्पृहणीया प्रीतिः ।

अथ सारस्वतो मातुर्महिम्ना यौवनारम्भ एवाविर्भूताशेषविद्यासम्भारस्तस्मिन्सवयसि भ्रातरि प्रेयसि प्राणसमे सुहृदि वत्से वाङ्मयं समस्तमेव सञ्चारयामास । चकार च कृतदारपरिग्रहस्यास्य तस्मिन्नेव प्रदेशे प्रीत्या प्रीतिकूटनामानं निवासम् । आत्मनाप्याषाढी, कृष्णाजिनी, वल्कली, अक्षवलयी, मेखली, जटी च भूत्वा तपस्यतो जनयितुरेव जगामान्तिकम् ।

अथ तस्मात्प्रवर्धमानादिपुरुषजनितात्मचरणोन्नतिनिर्गतप्रघोषः, परमेश्वरशिरोधृतः, सकलकलागमगम्भीरः, महामुनिमान्यः, विपक्षक्षोभक्षमः, क्षितितललब्धायतिः, अस्खलितप्रवृत्तो भागीरथीप्रवाह इव पावनः प्रावर्तत विपुलो[2] वंशः । यस्मादजायन्त वात्स्यायना नाम गृहमुनयः, आश्रितश्रौता अप्यनालम्बितालीकबककाकवः, कृतकुक्कुटव्रता अप्यवैडालवृत्तयः, विवर्जितजनपङ्क्तयः, परिहृतकपटकौर[3]कुचीकूर्चाकूताः, अगृहीतगह्वराः, न्यक्कृतनिकृतयः, प्रसन्नप्रकृतयः, विगतविकृतयः, परपरिवादपराचीनचेतसः, वर्णत्रयव्यावृत्तिविशुद्धान्धसः, धीरधिषणा[4]वधूताध्येषणाः, असङ्कसुकस्वभावाः, प्रणतप्रणयिनः, शमितसमस्तशाखान्तरसंशीतयः, उद्घाटितसमग्रग्रन्थार्थग्रन्थयः, कवयः, वाग्मिनः, विमत्सराः, सर[5]सभाषितव्यसनिनः, विदग्धपरिहासवेदिनः, परिचयपेशलाः, नृत्यगीतवादित्रेष्वबाह्याः, ऐतिह्यस्यावितृष्णाः, सानुक्रोशाः, सत्यशुचयः, साधुसंमताः, सर्वसत्त्वसौहार्दद्रवार्द्रहृदयाः, तथा सर्वगुणोपेता राजसेनानभिभूताः, क्षमाभाज आश्रितनन्दनाः, अनिस्त्रिंशा विद्याधराः, अजडाः कलावन्तः, अदोषास्तारकाः, अपरोपतापिनो भास्वन्तः, अनुष्माणो हुतभुजः, अकुसृतयोऽभोगिनः, अस्तम्भाः पुण्यालयाः, अलुप्तक्रतुक्रिया दक्षाः, अव्यालाः कामजितः, असाधारणा द्विजातयः ।

तेषु चैवमुत्पद्यमानेषु, संसरति संसारे, यात्सु युगेषु, अवतीर्णे कलौ, वहत्सु वत्सरेषु, व्रजत्सु वासरेषु, अतिक्रामति च काले, प्रसवपरम्पराभिरनवरतमापतति विकाशिनि वात्स्यायनकुले, क्रमेण कुबेरनामा वैनतेय इव गुरुपक्षपाती द्विजो जन्म लेभे । तस्याभवन्नच्युत ईशानो हरः पाशुपतश्चेति चत्वारो युगारम्भा इव प्रहततेजोजन्यमानप्रजाविस्तारा नारायणबाहुदण्डा इव सचक्रनन्दकास्तनयाः । तत्र पाशुपतस्यैक एवाभवद्भूभार इवाचलकुलस्थितिश्चतुरुदधिगम्भीरोऽर्थपतिरिति नाम्ना समग्राग्रजन्मचक्रचूडामणिर्महात्मा सूनुः । सोऽजनयद्भृगुं हंसं शुचिं कविं महीदत्तं धर्मं जातवेदसं

१ 'वस्माद्'च. २ 'विमलः' ब. ३ 'कौर' क; 'कौरु' ग. ४ '०धिषणा विधूताध्येषणा' ब. ५ 'परसुभाषित०' ब.

चित्रभानुं न्यैक्षमदित्त विधरूप चेतयेयादश रुद्राणिव सोमामृतरसशी करच्छुरितमुखा पवित्रान्मुग्रान् । अलभत च चित्रभानुमेषा मध्ये रा जदेव्यभिधानाया ब्राह्मण्या बाणमात्मजम् । स बाल एव विधेर्बल पतो वराद्रुपसम्पदया व्ययुज्यत जनन्या । जातस्नेहस्तु नितरां पितैवास्य मातृतामकरोत् । अवर्धत च तेनाधिकतरमेधीयमानधृतिर्धाम्नि निजे ।

कृतोपनयनादिक्रियाकलापस्य समावृत्तस्य चतुर्दशवर्षदेशीयस्य पितापि श्रुतिस्मृतिविहितं कृत्वा द्विजजनोचितं निखिलं पुण्यजातं कालेनादशमीस्थ एवास्तमगात् । संस्थिते च पितरि महता शोकेनाभीलमनुप्राप्तो दिवानिशं दह्यमानहृदयः कथंकथमपि कतिपयान्दिवसानात्मगृह एवानैषीत् । गते च विरलतां शोके शनैः शनैरविनयनिदानतया स्वातन्त्र्यस्य, कुतूहलबहुलतया च बालभावस्य, धैर्यप्रतिपक्षतया च यौवनारम्भस्य, शैशवोचितान्यनेकानि चापलान्याचरन्नित्वरो बभूव । अभवंश्चास्य वयसा समानाः सुहृदः सहा याश्च । तथा च । भ्रातरौ पारशवौ चन्द्रसेनमातृषेणौ, भाषाकविरीशानः परं मित्रम्, प्रणयिनौ रुद्रनारायणौ, विद्वांसौ वारबाणवासबाणौ, वर्णकवि र्वेणीभारत, प्राकृतकृत्कुलपुत्रो वायुविकारः, वन्दिनावनङ्गबाणसूचीबाणौ, कात्यायनिका चक्रवाकिका, जाङ्गुलिको मयूरकः, ताम्बूलदायकश्चण्डकः, भिषक्पुत्रो मन्दारकः, पुस्तकवाचकः सुदृष्टिः, कलादश्चामीकरः, हैरिकः सिन्धुषेणः, लेखको गोविन्दकः, चित्रकृद्वीरवर्मा, पुस्तकृत्कुमारदत्तः, मार्द ङ्गिको जीमूतः, गायनौ सोमिलग्रहादित्यौ, सैरन्ध्री कुरङ्गिका, वांशिकौ मधु करपारावतौ, गान्धर्वोपाध्यायो दर्दुरकः, संवाहिका केरलिका, लासकयुवा ताण्डविकः, आक्षिक आखण्डलः, कितवो भीमकः, शैलालियुवा शिखण्डकः, नर्तकी हरिणिका, पाराशरी सुमतिः, क्षपणको वीरदेवः, कथको जयसेनः, शैवो वक्रघोणः, मन्त्रसाधकः करालः, असुरविवरव्यसनी लोहिताक्षः, धातु वादविद्विहङ्गमः, दार्दुरिको दामोदरः, ऐन्द्रजालिकश्चकोराक्षः, मस्करी ताम्र चूडः । स एतैश्चान्यैश्चानुगम्यमानो बालतया निघ्नतामुपगतो देशान्तराव लोकनकौतुकाक्षिप्तहृदयः सत्स्वपि पितृपितामहोपात्तेषु ब्राह्मणजनोचितेषु विभ वेषु सति चाविच्छिन्ने विद्याप्रसङ्गे गृहान्निरगात् । अगाच्च निरवग्रहो ग्रहवा निव नवयौवनेन स्वैरिणा मनसा महतामुपहास्यताम् ।

अथ शनैः शनैरत्युदारव्यवहृतिमनोहराणि बृहन्ति राजकुलानि वीक्ष माणः, निरवद्यविद्याविद्योतितानि च गुरुकुलानि सेवमानः, महार्हालापग म्भीरगुणवद्गोष्ठीश्चोपतिष्ठमानः, स्वभावगम्भीरधीधनानि विदग्धमण्ड

१ 'न्यक्ष महिदत्तम्' ब २ 'आधीयमान०' ब ३ 'सवयस समाना' ब
४ 'कविरीशान' ब ५ 'वासबाणौ' ब ६ 'मायूरक' ब ७ 'सिद्धसेन' ब
८ 'दार्दुरिक' ब ० 'यौवनस्वैरिणा' ब १० '०धीधनानि' ब-अ

लानि च गाहमानः, पुनरपि तामेव वैपश्चितीमात्मवंशोचितां प्रकृतिमभजत् । महतश्च कालात्तामेव भूयो वात्स्यायनवंशाश्रयामात्मनो जन्मभुवं ब्राह्मणाधिवासमगमत् । तत्र च चिरदर्शनादभिनवीभूतस्नेहसद्भावैः ससंस्तवप्रकटितज्ञातेयैराप्तैरुत्सवदिवस इवाभिनन्दिताभिगमनो बालमित्रमण्डलस्य मध्यगतो मोक्षसुखमिवान्वभवद्दिनि ।

इति श्रीबाणभट्टकृतौ हर्षचरिते वात्स्यायनवंशवर्णनं नाम प्रथम उच्छ्वासः ।



१ 'ससंभ्रम०' क; 'संस्तवप्रकटित' ख. २ 'इति श्रीमहाकविचक्रचूडामणिश्रीबाणभट्टविरचिते हर्षचरिते महाकाव्ये वात्स्यायनवंशवर्णनं नाम प्रथम उच्छ्वासः सम्पूर्णः' ख.

द्वितीय उच्छ्वास

अतिगम्भीरे भूपे कूप इव जनस्य निरवतारस्य ।
दधति समीहितसिद्धिं गुणवन्तः पार्थिवा घटकाः ॥ १ ॥

रागिणि नलिने लक्ष्मीं दिवसो निदधाति दिनकरप्रभवाम् ।
अनपेक्षितगुणदोषः परोपकारः सतां व्यसनम् ॥ २ ॥

अथ तत्रानवरताध्ययनध्वनिमुखराणि, भस्मपुण्ड्रकपाण्डुरललाटैः कपिलशिखाजालजटिलैः कृशानुभिरिव क्रतुलोभागतैर्बटुभिरध्यास्यमानानि, सेकसुकुमारसोमकेदारिकाहरितायमानप्रघनानि, कृष्णाजिनविकीर्णशुष्यत्पुरोडाशीयश्यामाकतण्डुलानि, बालिकाविकीर्यमाणनीवारबलीनि, शुचिशिष्यशतानीयमानहरितकुशपूलीपलाशसमिन्धि, इन्धनगोमयपिण्डकूटसङ्कटानि, शालिक्षीयक्षीरक्षारिणीनामग्निहोत्रधेनूनां खुरवलयैर्विलिखिताजिरवितर्दिकानि, कमण्डलव्यमृत्पिण्डमर्दनव्यग्रयतिजनानि, वैतानवेदीशङ्कव्यानामौदुम्बरीणां शाखानां राशिभिः पवित्रितपर्यन्तानि, वैश्वदेवपिण्डपङ्क्तिपाण्डुरितप्रदेशानि, हविर्धूमधूसरिताङ्गनविटपिकिसलयानि, वत्सीयवत्सपालकलालितललत्तरलतर्णकानि, क्रीडत्कृष्णशारच्छागशावकप्रकटितपशुबन्धप्रबन्धानि, शुकसारिकारब्धाध्ययनदीयमानोपाध्यायविश्रान्तिसुखानि, साक्षात्त्रयीतपोवनानीव चिरदृष्टानां बान्धवानां प्रीयमाणो भ्रमन्भवनानि सुखमतिष्ठत् ।

तत्रस्थस्य चास्य कदाचित्कुसुमसमययुगमुपसंहरन्नजृम्भत ग्रीष्माभिधानः फुल्लमल्लिकाधवलाट्टहासो महाकालः । प्रत्यग्रनिर्जितस्यास्त्रमुपगतवतो वसन्तसामन्तस्य बालापत्येष्विव पयःपायिषु नवोद्यानेषु दर्शितस्नेहो मृदुरभूत् । अभिनवोदितश्च सर्वस्यां पृथिव्यां सकलकुसुमबन्धनमोक्षमकरोत्प्रतपउष्णसमयः । स्वयमृतुराजस्याभिषेकार्द्रांश्चामरकलापा इवागृह्यन्त कामिनीनां चिकुरचयाः कुसुमायुधेन । हिमदग्धसकलकमलिनीकोपेनेव हिमालयाभिमुखीं यात्रामदादंशुमाली ।

अथ ललाटन्तपे तपति तपने लिखितललाटिकापुण्ड्रकैरलकचीरचीवरसंवीतैः स्वेदार्द्रबिन्दुमुक्ताक्षवलयवाहिभिर्मदनकराराधनैनियमा इवागृह्यन्त ललनाललाटेन्दुभिः । चन्दनधूसराभिरसूर्यम्पश्याभिः कुमुदिनीभिरिव दिवसमसुप्यत सुन्दरीभिः । निद्रालसा रत्नालोकमपि नासहन्त दृशः, किमुत जरठमातपम् । अशिशिरसमयेन चक्रवाकमिथुनाभिनन्दिताः सरित इव

१ 'कमण्डलव्य०' अ-क. २ '०पिण्डपाण्डुरित०' ब. ३ 'वत्सीयबालकलालित०' अ-क. ४ '०राजस्यागृह्यन्ताभिषेका०' ब. ५ 'चन्दनलिखित०' ब. ६ 'अलकचीवर०' ब. ७ '०ललाटेन्दुद्युतिभिः' ब.

तनिमानमानीयन्त सोडुपाः शर्वर्यः। अभिनवपट्टपाटलामोदसुरभिपरिमलं न केवलं जलम्, जनस्य पवनमपि पातुमभूदभिलाषो दिवसकरसन्तापात्।

क्रमेण च खरखगमयूखे, खण्डितशशवे, शुष्यत्सरसि, सीदत्स्रोतसि, *मन्दनिर्झरे, झिल्लिकाझाङ्कारिणि,* कातरकपोतकूजितानुबन्धबधिरितविश्वे, विश्वंसत्पतत्रिणि, करीषङ्कषमरुति, विरलवीरुधि, रविरकुतूहलिकेसरिकिशोरकलिह्यमानकठोरधातकीस्तबके, ताम्यत्स्तम्बेरमयूथवमथुतिम्यन्महामहीधरनितम्बे, दिनकरदूयमानद्विरददीनवदनाश्यानदानश्यामिकालीनमूकमधुलिहि, लोहितायमानमन्दारसिन्दूरितसीम्नि, सलिलस्यन्दसन्दोहसन्देहमुह्यन्महामहिषविषाणकोटिविलिख्यमानस्फुटत्स्फाटिकदृषदि, घर्मघर्घरितगर्मुति, तप्तपांशुकुक्कुलविकिरणकातरविकिरे, विवरशरणश्वाविधे, तटार्जुनकुररकूजाव्वैरविवर्तमानोत्तानशफरशारपङ्कशेषपल्वलाम्भसि, दावजनितजगज्जीराजने, रजनीराजयक्ष्मणि, कठोरीभवति निदाघकाले, प्रतिदिशमाक्रामन्त इवोपरेषु प्रपावाटकुटीपटलप्रकटलुण्ठकाः, प्रपञ्चकपिकचकुच्छच्छटाच्छोटनचापलैरकाण्डकण्डूला इव कर्षन्तः शर्करिलाः कर्करस्थलीः, स्थूलदृषच्चूर्णमुचः, मुचुकुन्दकन्दलदलनदन्तुराः, समन्ततः पतन्मुखरचीरीगणमुखशीकरशीक्यमानतनवः, तरुणतरतरणितापतरले तरन्त इव तरङ्गिणि मृगतृष्णिकातरङ्गिणीनामलीकवारिणि, शुष्यच्छमीमर्मरमारुतमार्गलङ्घनलाघवजवजङ्घालाः, रेणवावर्तमण्डलीरथकरासरसरभसारब्धनर्तनारम्भारभटीनटाः, दावदग्धस्थलीमपीमलनमलिनाः, शिक्षितक्षपणकवृत्तय इव वनमयूरपिच्छचयानुच्चिन्वन्तः, सप्रयाणगुञ्जा इव गिञ्जिमजरत्करञ्जमञ्जरीबीजजालकैः, सप्ररोहा इवातपातुरवनमहिषनासानिकुञ्जस्थूलनिःश्वासैः, सापत्या इवोड्डीयमानजवनवातहरिणपरिपाटीपेटकैः, सधूमकुदय इव दह्यमानखलधान्यबुसकूटकुटिलधूमकोटिभिः, सार्वीचिवीचय इव महोष्मशुक्तिभिः, लोमशा इव शीर्यमाणशाल्मलिफलतूलतन्तुभिः, दद्रुणा इव शुष्कपत्रप्रकरापृष्ठिभिः, सिराला इव तृणवेणीविकिरणैः, उच्छ्रयव इव धूयमाननववयवकूरदोरुलशङ्कुभिः, दंष्ट्राला इव चलितशल्लकसूचीशतैः, जिह्वाला इव वैश्वानरशिखाभिः, उत्सर्पत्सर्पकञ्चुकचूडालाः, महास्तम्भरसाभ्यवहरणाय चपलमहमिवोष्णैः कमलमधुभिरभ्यसन्तः, सकलसलिलोच्छोषणधर्मघोषणापटहैरिव शुष्कवेणुवनास्फोटनपटुरवैस्त्रिभुवनभीषिकामुद्भावयन्तः, च्युतचलच्चापपक्षश्रेणीशारितपृष्ठयः, त्विषिमन्मयूखलतालातप्लोषकल्मापवपुष इव स्फुटितगुञ्जाफलस्फुलिङ्गाङ्गाराङ्कि-

१ '०मयूखखण्डित०' ब. २ 'श्रमतपन०' ब. ३ 'दिनकर'—इत्येतन्नास्ति अ-क-पुस्तकयोः. ४ 'दीनदानाश्यानश्यामिका०' अ-क. ५ 'सन्दोहमुह्य०' ब. ६ '०कुक्कुलकातर०' अ-क. ७ 'कूजाज्वर०' क; 'कूजज्वरविवर्त०' अ. ८ 'प्रपाकट०' ब. ९ 'सन्ततवतपनतापमुखर०' ब. १० 'दद्रुला' क. ११ '०विकिरणैः' अ-क. १२ '०कञ्चुकचूडाला इव' ब. १३ 'घोपणाघोरपटलैरिव' ब.

ताङ्गाः, गिरिगुहागम्भीरझाङ्कारभीषणभ्रान्तयः, भुवनभस्मीकरणाभिचारचरुपचनचतुरा, रुधिराहुतिभिरिव पारिभद्रद्रुमस्तबकवृष्टिभिस्तर्पयन्तस्तारवान्वनविभावसून्, अशिशिरसिकतातारक्तितरंहसः, तप्तशैलविलीयमानशिलाजतुरसलवलिप्तदिशः, दावदहनपच्यमानचटकाण्डखण्डखचिततरुकोटरकीटपटलपुटपाकगन्धकटवः, प्रावर्तन्तोन्मत्ता मातरिश्वानः ।

सर्वतश्च भूरिभस्त्रासहस्रसन्धुक्षणक्षुभिता इव जरठाजगरगम्भीरगलगुहावाहि[1]वायुभिः, क्वचित्स्वच्छन्दतृणचारिणो हरिणाः, क्वचित्तरुतलविवरविवर्तिनो बभ्रवः, क्वचिज्जटा[2]वलम्बिनः कपिलाः, क्वचिच्छकुनिकुलकुलायपातिनः श्येनाः, क्वचिद्विलीनलाक्षारसलोहितच्छवयोऽधराः, क्वचिदासादितशकुनिपक्षकृतपटुगतयो विशिखाः, क्वचिद्दग्धनि शेषजन्महेतवो निर्वाणाः, क्वचित्कुसुमवासिताम्बरसुरभयो रागिणः, क्वचित्सधूमोद्गारा मन्दरुचयः, क्वचित्सकलजगद्ग्रासघस्मराः सभस्मकाः, क्वचि[3]द्वेणुशिखरैलब्धमूर्तयोऽलन्तवृन्दाः, क्वचिद्ध्मलोपयुक्तशिलाजतवः क्षयिणः, क्वचित्सर्वरसभुजः पीवानः, क्वचिद्दग्धगुग्गुलवो रौद्राः, क्वचिज्ज्वलितनेत्रदहनदग्धसकुसुमशरमदनाः कृतस्थाणुस्थितयः, चटुलशिखानर्तनारम्भारभटीनटाः, शुष्ककासारै[4]स्रुतिभिः स्फुटद्वीरसनीवारबीजलाजवर्षिभिर्ज्वालाञ्जलिभिरर्चयन्त इव घर्मघृणिम्, अघृणा इव हठहूयमानकठोरस्थलकमठमांसगन्धगृध्नवः, स्वमपि धूममम्भोदसमुद्धूतिभियेव भक्षयन्तः, सतिलाहुतय इव स्फुटद्बहलबालकीटपटलाः कक्षे[5]षु, श्विलिण इव प्लोषविचटद्दलस्थलधव[6]लशम्बूकशुक्तयः शुष्केषु सरःसु, स्वेदिन इव विलीयमानमधुपटलगोलगलितमधूच्छिष्टवृष्टयः काननेषु, खलतय इव परिशीर्य[7]माणशिखासंहतयो महोधरेषु, गृहीतशिलाकवला इव ज्वलितसूर्यमणिशकलेषु शिलोच्चयेषु, प्रत्यदृश्यन्त दारुणा दावाग्नयः ।

तथाभूते च तस्मिन्नत्युग्रे ग्रीष्मसमये कदाचिदस्य स्वगृहावस्थितस्य भुक्तवतोऽपराह्णसमये भ्राता पारशवश्चन्द्रसेननामा प्रविश्याकथयत्—'एष खलु देवस्य चतुःसमुद्राधिपतेः सकलराजचक्रचूडामणिश्रेणीशाणकोणकषणनिर्मलीकृतचरणनखमणेः सर्वचक्रवर्तिनां धौरेयस्य महाराजाधिराजपरमेश्वरश्रीहर्षदेवस्य भ्राता कृष्णनाम्ना भवतामन्तिकं प्रज्ञाततमो दीर्घाध्वगः प्रहितो द्वारमध्यास्ते' इति । सोऽब्रवीत्—'आयुष्मन्, अविलम्बितं प्रवेशयैनम्' इति ।

अथ तेनानीयमानम्, अतिदूरागमनगुरुजडजङ्घम्, कार्दमिकचेलचीरिकानियमितोच्चण्डचण्डातकम्, पृष्ठप्रेङ्खत्पटच्चरकर्पटघटित[8]गलितग्रन्थिम्, अतिनिबिडसूत्रबन्धनि[9]र्मितान्तरालकृतव्यवच्छेदया लेखमालिकया परिकलि-

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१ '०वायवः' अ-क. २ 'जटावलकटावलम्बिनः' ब. ३ 'क्वचिदवलम्बितनेत्रयष्टयोऽन्यन्त०' ब. ४ 'स्रुतिषु' ब. ५ 'पक्षेषु' अ-क. ६ 'शबल' ब. ७ 'पर्यन्तशीर्यमाण०' ब. ८ 'गलग्रन्थिम्' ब. ९ 'निर्मित' ब.

तमूर्धानम्, प्रविशन्तं लेखहारकमद्राक्षीत्। अप्राक्षीच्च दूरादेव—'भद्र, भद्रमशेषभुवननिष्कारणबन्धोरस्यात्रभवतः कृष्णस्य' इति। सः 'भद्रम्' इत्युक्त्वा प्रणम्य नातिदूरे समुपाविशत्। विश्रान्तश्चाब्रवीत्—'एष खलु स्वामिनो माननीयस्य लेखः प्रहितः' इति विमुच्य चार्पयत्। अथ बाणः सादरं गृहीत्वा स्वयमेवावाचयत्—'मेखलकात्सन्दिष्टमवधार्य फलप्रतिबन्धी धीमन्दिरपहरणीयः कालातिपात इत्येतावदत्रार्थजातम्। इतरद्वार्तासंवादनमात्रकम्'। अवधृतलेखार्थश्च समुत्सारितपरिजनः सन्देशं पृष्टवान्। मेखलकस्त्ववादीत्—'एवमाह मेधाविनं स्वामी—जानात्येव मान्यो यथैकगोत्रता वा, समानजातिता वा, समं संवर्धनं वा, एकदेशनिवासो वा, दर्शनाभ्यासो वा, परस्परानुरागश्रवणं वा, परोक्षोपकारकरणं वा, समानशीलता वा, स्नेहस्य हेतवः। त्वयि तु विना कारणेनादृष्टेऽपि प्रत्यासन्ने बन्धाविव बद्धपक्षपातं किमपि स्निह्यति मे हृदयं दूरस्थेऽपीन्दौरिव कुमुदाकरे। भवन्तमन्तरेणान्यथा चान्यथा चायं चक्रवर्ती दुर्जनैर्ग्राहित आसीत्। न च तत्तथा। न सन्त्येव ते येषां सतामपि सतां न विद्यन्ते मित्रोदासीनशत्रवः। शिशुचापलपराचीनचेतोवृत्तितया च भवतः केनचिदसहिष्णुना यत्किञ्चिदसदृशमुदीरितमितरो लोकस्तथैव तद्गृह्णाति वक्ति च। सलिलानीव खलु गतानुगतिकानि लोलानि भवन्त्यविवेकिनां मनांसि, बहुमुखश्रवणनिश्चलीकृतनिश्चयः किं करोतु पृथिवीपतिः। त्वदान्वेषिभिश्चास्माभिर्दूरस्थितोऽपि प्रत्यक्षीकृतोऽसि। विज्ञप्तश्चक्रवर्ती त्वदर्थं यथा—प्रायेण प्रथमे वयसि सर्वस्यैव चापलैः शैशवमपराध्यतीति। तथेति च प्रतिपन्नं स्वामिना। अतो भवता राजकुलमकृतकालक्षेपमागन्तव्यम्। अवकोशीवादृष्टपरमेश्वरो बन्धुमध्यमधिवसन्नासि मे बहुमतः। न च सेवावैषम्यविषादिना वा परमेश्वरोपसर्पणभीरुणा वा भवता भवितव्यम्। यतो यद्यपि—

स्वेच्छोपजातविषयोऽपि न याति वक्तुं
देहीति मार्गणशतैश्च ददाति दुःखम्।
मोहात्समाक्षिपति जीवनमप्यकाण्डे
कष्टं मनोभव इवेश्वरदुर्विदग्धः ॥ ३ ॥

तथाप्यन्ये ते भूपतयः, अन्य एवायं न्यक्कृतनृगनलनिषधनहुषाम्बरीषदशरथदिलीपनाभागभरतभगीरथययातिरमृतमयः स्वामी। नास्याहङ्कारकालकूटविषदिग्धदुष्टा दृष्टयः, न गर्वगुरुगरगलग्रहगद्गद्दा गिरः, नातिस्मयोन्मापस्मारविस्मृतस्थैर्याणि स्थानकानि, नोद्दाममदपदाहज्वरवेगविक्लवा विकाराः, नाभिमानमहासंनिपातनिर्मिताङ्गभङ्गानि गतानि, न मदार्दितवक्रीकृतोष्ठनिष्ठ्यूतनिष्ठुराक्षराणि जल्पितानि। तथा च, अस्य विमलेषु साधुषु रत्नबुद्धिः, न शिलाशकलेषु। मुक्ताधवलेषु प्रसाधनधीः, नाभरणभारेषु।

१ 'समानशीलता वा' इत्येतदधिकं ब-पुस्तके. २ 'गतागतिकानि' अ-क.

दानवत्सु कर्मसु साधनश्रद्धा, न करिकीटेषु । सर्वामेसरे यशसि महाप्रीतिः, न जीवितजरत्तृणे । गृहीतकरास्वाशासु प्रसाधनेनाभियोगः, न निजकलत्रचर्मपुत्रिकासु । गुणवति धनुषि सहायबुद्धिः, न पिण्डोपजीविनि सेवकजने । अपि च । अस्य मित्रोपकरणमात्मा, भृत्योपकरणं प्रभुत्वम्, पण्डितोपकरणं वैदग्ध्यम्, बान्धवोपकरणं लक्ष्मीः, कृपणोपकरणमैश्वर्यम्, द्विजोपकरणं सर्वस्वम्, सुकृतसंस्मरणोपकरणं हृदयम्, धर्मोपकरणमायुः, साहसोपकरणं शरीरम्, असिलतोपकरणं पृथिवी, विनोदोपकरणं राजकम्, प्रतापोपकरणं प्रतिपक्षः । नास्याल्पपुण्यैरवाप्येत सर्वातिशायिसुखरसप्रसूतिः पादपल्लवच्छाया' इति । श्रुत्वा च तमेव चन्द्रसेनं समादिशत्—'कृतकशिपुं विश्रान्तसुखिनमेनं कारय' इति ।

अथ गते च तस्मिन्, पर्यन्ते च वासरे, सङ्घट्टमानरक्तपङ्कजसम्पुटपीयमान इव क्षयिणि क्षामतां मजति बालवायसास्यारुणेऽपराह्णातपे, शिथिलितनिजराजिजवे जपापीडपाटलेऽस्ताचलशिखरस्खलिते खर्जूरीव कमलिनीकण्टकक्षतपादपल्लवे पतङ्गे, पुरः परापतति प्रेङ्खदन्धकारलेशलम्बालके शशिविरहशोकश्याम इव श्यामामुखे, कृतसंध्योपासनः शयनीयमगात् । अचिन्तयच्चैकाकी—'किं करोमि । अन्यथा सम्भावितोऽस्मि राज्ञा । निर्निमित्तबन्धुना च सन्दिष्टमेवं कृष्णेन । कष्टा च सेवा । विषमं च भृत्यत्वम् । अतिगम्भीरं महद्राजकुलम् । न च तत्र मे पूर्वजप्रवर्तिता प्रीतिः, न कुलक्रमागता गतिः, नोपकारस्मरणानुरोधः, न बालसेवास्नेहः, न गोत्रगौरवम्, न पूर्वदर्शनदाक्षिण्यम्, न प्रज्ञासंविभागोपप्रलोभनम्, न विद्यातिशयकुतूहलम्, नाकारसौन्दर्यादरः, न सेवाकाकुकौशलम्, न विद्वद्गोष्ठीबन्धवैदग्ध्यम्, न वित्तव्ययवशीकरणम्, न राजवल्लभपरिचयः । अवश्यं गन्तव्यम् । सर्वथा भगवान्पुरारातिर्भुवनगुरुर्गतस्य मे सर्वं सांप्रतमाचरिष्यति' इत्यवधार्य गमनाय मतिमकरोत् ।

अथान्यस्मिन्नहन्युत्थाय, प्रातरेव स्नात्वा, धृतधौतधवलदुकूलवासाः, गृहीताक्षमालः, प्रास्थानिकानि सूक्तानि मन्त्रपदानि च बहुशः समावर्त्य, देवदेवस्य विरूपाक्षस्य क्षीरस्नपनपुरःसरां सुरभिकुसुमधूपगन्धध्वजबलिविलेपनप्रदीपकबहुलां विधाय पूजां परमया भक्त्या, प्रथमहुततरलतिलत्वग्विघट्टनचटुलमुखरशिखाशेखरं प्राज्याज्याहुतिप्रवर्धितदक्षिणार्चिषं भगवन्तमाशुशुक्षणिं हुत्वा, दत्त्वा द्युम्नं यथाविद्यमानं द्विजेभ्यः, प्रदक्षिणीकृत्य प्राङ्मुखीं नैचिकीम्, शुक्लाङ्गरागः, शुक्लमाल्यः, शुक्लवासाः, रोचनाचित्रदूर्वाग्रपल्लवग्रथितगिरिकर्णिकाकुसुमकृतकर्णपूरः, शिखासक्तसिद्धार्थकः, पितुः कनीयसा

१ 'सर्वाशामेसरे' ब. २ 'दिक्षु प्रसाधनाभियोग.' ब. ३ 'धर्म' ब. ४ 'सङ्घटमान' ब. ५ 'पाटलिम्नि' ब. ६ 'रेखा' ब. ७ 'तत्प्रगौरवम्' ब. ८ 'भवानीपतिर्भुवनपतिः' ब. ९ 'मे शरणं सर्वं' ब. १० 'विघटन' अ—क.

स्वसा मात्रेव स्नेहार्द्रहृदयया श्वेतवाससा साक्षादिव भगवत्या महाश्वेतया मालत्याख्यया, कृतसकलगमनमङ्गलः, दत्ताशीर्वादो बान्धववृद्धाभिः, अभिनन्दितः परिजनजरन्तीभिः, वन्दितचरणैरभ्यनुज्ञातो गुरुभिः, अभिवादितैराघ्रातः शिरसि कुलवृद्धैः, वर्धितगमनोत्साहः शकुनैः, मौहूर्तिकमतेन कृतनक्षत्रदोहदः, शोभने मुहूर्ते हरितगोमयोपलिप्ताजिरस्थण्डिलस्थापितमसितेतरकुसुममालापरिक्षिप्तकण्ठं पिष्टपञ्चाङ्गुलपाण्डुरं मुखनिहितनवचूतपल्लवं पूर्णकलशमुदीक्षमाणः, प्रणम्य कुलदेवताभ्यः, कुसुमफलपाणिभिरप्रतिरथं जपद्भिर्निजद्विजैरनुगम्यमानः, प्रथमचलितदक्षिणचरणः, प्रीतिकूटान्निरगात्।

प्रथमेऽहनि घर्मकालकष्टं निरुदकं निष्पत्रपादपविषमं पथिकजननमस्क्रियमाणप्रवेशपादपोत्कीर्णकात्यायनीप्रतियातनं, शुष्कमपि पल्लवितमिव तृषितश्वापदकुललम्बितलोलजिह्वालतासहस्रैः, पुलकितमिवाच्छभल्लगोलाङ्गूललिह्यमानमधुगोलचलितमरघासङ्घातैः, रोमाञ्चितमिव दग्धस्थलीरूढस्थूलाभीरुकन्दलशतैः, शनैश्चण्डिकाकाननमतिक्रम्य मल्लकूटनामानं ग्राममगात्। तत्र च हृदयनिर्विशेषेण भ्रात्रा सुहृदा च जगत्पतिनाम्ना सम्पादितसपर्यः सुखमवसत्। अथापरेद्युरुत्तीर्य भगवतीं भागीरथीं यष्टिगृहकनाम्नि वनग्रामके निशामनयत्। अन्यस्मिन्दिवसे स्कन्धावारमुपमणितारमन्वजिरवति कृतसंनिवेशमाससाद। अतिष्ठच्च नातिदूरे राजभवनस्य।

निर्वर्तितस्नानाशनव्यतिकरो विश्रान्तश्च, मेखलकेन सह याममात्रावशेषे दिवसे, भुक्तवति भूभुजि, प्रख्यातानां क्षितिभुजां बहून्शिबिरसंनिवेशान्वीक्षमाणः, शनैः शनैः पट्टबन्धार्थमुपस्थापितैश्च, डिण्डिमाधिरोहणाधारनैश्चाभिनवबद्धैश्च, विक्षेपोपार्जितैश्च, कौशलिकागतैश्च, नागवीथीपालप्रेषितैश्च, प्रथमदर्शनकुतूहलोपनीतैश्च दूतसंप्रेषणप्रेषितैश्च, पल्लीपरिवृढढौकितैश्च, स्वेच्छायुद्धक्रीडाकौतुककारितैश्च दीयमानैश्चाच्छिद्यमानैश्च मुच्यमानैश्च यामस्थापितैश्च सर्वद्वीपविजिगीषया गिरिभिरिव सागरसेतुबन्धार्थमेकीकृतैर्ध्वजपटपटुपटहशङ्खचामराङ्गरागरमणीयैः पुण्याभिषेकदिवसैरिव कल्पितैर्वारणेन्द्रैः श्यामायमानम्, अनवरतचलितखुरपुटप्रहतस्पन्दनैर्नर्तयद्भिरिव राजलक्ष्मीमुपहसद्भिरिव सृक्किपुटप्रसृतफेनाट्टहासेन जवजडजङ्घाहरिणजातिमाकारयद्भिरिव सङ्घट्टहेतोर्हर्षहेषितैर्नोच्चैःश्रवसमुत्पतद्भिरिव दिवमकररथतुरगरेषां पक्षायमाणमण्डनचामरमालैर्गगनतलं, तुरङ्गैस्तरङ्गायमानम्, अन्यत्र प्रेषितैश्च प्रेष्यमाणैश्च प्रेषितप्रतिनिर्वृत्तैश्च बहुयोजनग-

१ 'दलपिष्ट०' घ. २ 'शुष्कगङ्गो०' घ. ३ 'चण्डिकायतनकानन०' ब. ४ 'यष्टिगृहक०' ब. ५ 'मणितारमन्व०' घ. ६ 'यामावस्थितैश्च' घ. ७ 'हेषितैर्नोच्चैःश्रवस०' घ. ८ 'प्रतीपनिवृत्तै०' अ-फ.

मनगणनसंख्याक्षरावलीमिरिव वराटिकावलीमिर्घटितमुखमण्डनकैस्तारकितैरिव, संध्यातपच्छेदैरुरणचामरिकारचितकर्णपूरैः सरक्तोत्पलैरिव, रक्तशालिशालेयैरनवरतझणझणायमानचारुचामीकरघुरघुरकमालिकैजैरत्करञ्जवनैरिव रणितमुग्धकीजकोदीदातैः, श्रवणोपान्तप्रेङ्खत्पद्मरागवर्णोर्णाचित्रसूत्रजूटजटालैः, कपिकपोलकपिलैः क्रमेलककुलैः कपिलायमानम्, अन्यत्र शारजलधरैरिव सद्यःसुतपयःपटलधवलतनुभिः, कल्पपादपैरिव मुक्ताफलजालकजायमानालोकलुसच्छायामण्डलैर्नारायणनाभिपुण्डरीकैरिवाश्लिष्टगरुडपक्षैः, क्षीरोदोद्देशैरिव द्योतमानविकटविद्रुमदण्डैः शेषफणाफलकैरिवोपरिस्फुरत्स्फीतमाणिक्यखण्डैः, श्वेतगङ्गापुलिनैरिव राजहंसोपसेवितैः, भिभवद्भिरिव निदाघसमयमुपहसद्भिरिव विवस्वतः प्रतापमप्रियद्भिरिवातपं, चन्द्रलोकमयमिव जीवलोकं जनयद्भिः, कुमुदमयमिव कालं कुर्वद्भिर्ज्योत्स्नामयमिव वासरं विरचयद्भिः, फेनमयीमिव दिवं दर्शयद्भिरकालकौमुदीसहस्राणीव सृजद्भिरुपहसद्भिरिव शातक्रतवीं श्रियं, श्वेतायमानैरातपत्रखण्डैः श्वेतायमानम्, क्षणदृष्टनष्टाष्टदिङ्मुखं च मुष्णद्भिरिव भुवनमाक्षेपोत्क्षेपदोलायितं दिनं गतागतानीव कारयद्भिरिव कुनृपतिसंपर्ककलङ्करालीं कालेयीं स्थितिं, विकचविशदकाशवनपाण्डुरदिशं शरत्समयमिवोपपादयद्भिर्बिसतन्तुमयमिवान्तरिक्षमाविर्भावयद्भिः, शशिकरशुचीनां चलतां चामराणां सहस्रैर्दोलायमानम्, अपि च हंसयूथायमानं करिकर्णशङ्खैः, कल्पलतावनायमानं कदलिकाभिः, माणिक्यवृक्षकवनायमानं मायूरातपत्रैः, मन्दाकिनीप्रवाहायमानमंशुकैः, क्षीरोदायमानं क्षौमैः, कदलीवनायमानं मरकतमयूखैः, जन्यमानान्यदिवसमिव पद्मरागबालातपैः, उत्पद्यमानापराम्बरमिवेन्द्रनीलप्रभापटलैः, आरभ्यमाणापूर्वनिशमिव महानीलमयूखान्धकारैः, स्पन्दमानानेककालिन्दीसहस्रमिव गरुडमणिप्रभाप्रतानैः, अङ्गारकितमिव पुष्परागरश्मिभिः, कैश्चित्प्रवेशमलभमानैरधोमुखैश्चरणनखपतितवदनप्रतिबिम्बनिभेन लज्जया स्वाङ्गानीव विशद्भिः कैश्चिदङ्गुलीलिखितायाः क्षितेर्विकीर्यमाणकरनखकिरणकदम्बकव्याजेन सेवाचामराणीवार्पयद्भिः, कैश्चिदुरःस्थलदोलायमानेन्द्रनीलतरलप्रभापट्टैः, स्वामिप्रकोपप्रशमनाय कण्ठबद्धकृपाणपट्टैरिव, कैश्चिदुच्छ्वाससौरभभ्राम्यद्भ्रमरपटलान्धकारितमुखैरपहृतलक्ष्मीशोकधृतलम्बश्मश्रुभिरिवान्यैः, शेखरोड्डीयमानमधुपमण्डलैः प्रणामभीतिन्ध्मान्भमपलायमानमौलिमीलैर्, निर्जितैरपि संमानितैरिवानन्यशरणैरन्तरान्तरा निष्पततां प्रविशतां चान्तरप्रतीहाराणामनुमार्गप्रधावितानेकार्थिजनसहस्राणामनुयायिनः पुरपानश्रान्तैः पुनः पुनः पृच्छद्भिः 'भद्र, अद्य भविष्यति भुक्तोस्थाने दास्यति दर्शनं परमेश्वरः, निष्पतिष्यति वा बाह्यां कक्ष्याम्' इति दर्शनाशया दिवसं नयद्भिर्भुजनिर्जितैः शत्रुमहासामन्तैः समन्तादासेव्यमानम्, अन्यैश्च प्रतापानुरागागतै-

१ 'श्वेतदीपायमानम्' ब-क. २ 'उत्पाद्यमाना०' ब. ३ 'भुक्त्वा स्थाने' अ-क.

नानादेशजैर्महीपालैः प्रतिपालयद्भिर्नरपतिदर्शनकालमध्यास्यमानम्, एकान्तोपविष्टैश्च जैनैरार्हतैः पाशुपतैः पाराशरिभिर्वर्णिभिश्च सर्वदेशजन्मभिश्च जनपदैः सर्वाम्भोधिवेलावनवलयवासिभिश्च म्लेच्छजातिभिः सर्वद्वीपान्तरागतैश्च दूतमण्डलैरुपास्यमानम्, सर्वप्रजानिर्माणभूमिमिव प्रजापतीनां लोकत्रयसारोच्चयरचितं चतुर्थमिव लोकम्, महाभारतशतैरप्यकथनीयसमृद्धिसम्भारम्, कृतयुगसहस्रैरिव कल्पितसंनिवेशम्, स्वर्गाद्युदैरिव विहितरामणीयकम्, राजलक्ष्मीकोटिभिरिव कृतपरिग्रहं राजद्वारमगमत्।

अभवच्चास्य जातविस्मयस्य मनसि—'कथमिनेदमियत्प्रमाणं प्राणिजातं जनयतां प्रजासृजां नासीत्परिश्रमो महाभूतानां वा परिक्षयः, परमाणूनां वा परिच्छेदः, कालस्य वान्तः, आयुषो वा व्युपरमः, आकृतीनां वा परिसमाप्तिः' इति। मेखलकस्तु दूरादेव द्वारपाललोकेन प्रत्यभिज्ञायमानः 'तिष्ठतु तावत्क्षणमात्रमत्रैव पुण्यभागी' इति तमभिधायाप्रतिहतः पुरः प्राविशत्।

अथ स मुहूर्तादिव प्रांशुना, कार्णस्वरगौरेण, चीनकञ्चुकच्छन्नवपुषा, समुन्मिषन्माणिक्यपदकबन्धबन्धुरशस्त्रसंबन्धकृशावलग्नेन, हिमशैलशिलाविशालवक्षसा, हरवृषककुदकूटविकटांसतटेन, उरसा चपलहृदयहरिणकुलसंयमनपाशमिव हारं बिभ्रता, 'कथयतं यदि सोमवंशसम्भवः सूर्यवंशसम्भवो वा भूपतिरभूदेवंविधः' इति प्रष्टुमानीताभ्यां सोमसूर्याभ्यामिव श्रवणगताभ्यां मणिकुण्डलाभ्यां समुद्भासमानेन, बहलवदनलावण्यनिसरबेणिकाक्षिप्यमाणैरधिकारगौरवादीयमानमार्गैणेव दिनकृतः किरणैः, प्रसादलब्धया विकचपुण्डरीकमुण्डमालिकयेव दीर्घया दृष्ट्या दूरादेवानन्दयता, नैष्ठुर्याधिष्ठानेऽपि प्रतिष्ठितेन पदे प्रश्रयमिवावनम्रेण मौलिना पाण्डुरमुष्णीषमुद्वहता, वामेन स्थूलमुक्ताफलच्छुरणदन्तुरत्सरु करकिसलयेन कलयता कृपाणम्, इतरेणापनीततरलतां ताडितामिव लतां शातकौम्भीं वेत्रयष्टिमुन्मृष्टां धारयता, पुरुषेणानुगम्यमानो निर्गत्यावोचत्—'एष खलु महाप्रतीहाराणामनन्तरश्चक्षुष्यो देवस्य पारियात्रनामा दौवारिकः। समनुगृह्णात्वेनमनुरूपया प्रतिपत्त्या कल्याणाभिनिवेशी' इति। दौवारिकः समुपसृत्य कृतप्रणामो मधुरया गिरा सविनयमभाषत—'आगच्छत। प्रविशत दर्शनाय। कृतप्रसादो देवः' इति। बाणस्तु 'धन्योऽस्मि, यदेवमनुमान्यं मां देवो मन्यते' इत्युक्त्वा तेनोपदिश्यमानमार्गः प्राविशदभ्यन्तरम्।

अथ वनायुजैः, आरट्टजैः, काम्बोजैः, भारद्वाजैः, सिन्धुदेशजैः, पारसीकैश्च, शोणैश्च, श्यामैश्च, श्वेतैश्च, पिञ्जरैश्च, हरिद्भिश्च, तित्तिरिकल्माषैश्च, पञ्चभद्रैश्च, मल्लिकाक्षैश्च, कृत्तिकापिञ्जरैश्च, आयतनिर्मांसमुखैः, अनुत्कटक-

१ 'नासीन्महाभूताना' अ-क. २ 'विच्छेदः' ब. ३ 'वस्त्रबन्धलुप्ताव०' ब. ४ 'वृद्धदन०' अ.

णकोणैः, सुदृढखङ्गमुखघटितघण्टिकायन्त्रैः, यूपानुपूर्वीवक्रायतोदग्रग्रीवैः, उपचयस्थपुटस्कन्धसन्धिभिः, निर्भुग्नोरःस्थलैः, अस्थूलप्रगुणप्रसृतैर्लोहपीठकठिनखुरमण्डलैः, अनिलस्फुटनभयादनिर्मितान्त्राणीवोदराणि वृत्तानि धारयद्भिः, उपद्रोणीविभज्यमानपृथुजघनैः, जगतीदोलायमानबालपल्लवैः, क्षयमप्युभयतो निगालदृढभूरिपाशसंयमननियन्त्रितैः, आयतैरपि पश्चात्पाशबन्धप्रसारितैरङ्घ्रिभिरायततरैरिवोपलक्ष्यमाणैः, पटुगुणसूत्रग्रथितग्रीवागण्डकैरामीलितलोचनैः, दूर्वारसश्यामलफेनलवशबलदशनगृहीतमुक्ताङ्कुरस्फुरिताधरैः घ्राणपुटैः प्रवीरान्प्रचालयद्भिः, सालम्बवलितबालधिभिः, एकचक्रविश्रान्तिश्रमशिथिलितजघनार्धैः, निद्रया ध्यायद्भिश्च, स्खलितहुङ्कारमन्दमन्दनादायमानैश्च ताडितखुरधरणीरणितखुरदिक्खुरलिङ्गितक्ष्मातलपांसुमिलद्भिश्च, चर्व्यमाणयवसग्रासरसमत्सरोद्भूतक्षोभैश्च, प्रकुपितषण्डचण्डालुद्धारवातरतरलतारकैश्च, कुङ्कुमप्रवृष्टिपिञ्जराङ्गतया सततमग्निनीराजनानलैरिव, लक्ष्यमाणैः परिक्षिप्तवितानैः, पुरः पूजिताभिमतदैवतैः, भूपालवल्लभैस्तुरङ्गैरारचितां मन्दुरां विलोकयन्, कुतूहलाक्षिप्तहृदयः किंचिदन्तरमतिक्रान्तो हस्त्यायामेनात्युच्चतया निरवकाशमिवाकाशं कुर्वाणम्, महता कदलीवनेन परिवृतपर्यन्तं सर्वतो मधुकरमयीभिर्मदधुनिभिर्नदीभिरिवापतन्तीभिरापूर्यमाणम्, आशामुखविसर्पिणा बकुलवनानामिव विकसतामामोदेन लिम्पन्तं घ्राणेन्द्रियं, दूराद्व्यक्तमिभधिष्ण्यागारमपश्यत्। अपृच्छच्च—'अत्र देवः किं करोति' इति। असावकथयत्—'एष खलु देवस्यौपवाह्यो बाह्यं हृदयं, जात्यन्तरित आत्मा, बहिश्चराः प्राणा विक्रमक्रीडासुहृद्दर्पशातो नाम यथार्थनामा वारणपतिः। तस्यावस्थानमण्डपोऽयं महान्दृश्यते' इति। स समवादीत्—'भद्र, श्रूयते दर्पशातः। यद्येवमदोषो वा पश्यामि तावद्वारणेन्द्रमेव। अतोऽहमिमं गमय प्रापयितुम्। अतिपरवानस्मि कुतूहलेन' इति। सोऽभाषत—'भवत्वेवम्। आगच्छतु भवान्। को दोषः। पश्यतु तावद्वारणेन्द्रम्' इति।

गत्वा च तं प्रदेशं दूरादेव गम्भीरगलगर्जितैर्वियति चातककदम्बकैर्भुवि च भवननीलकण्ठकुलैः कलकेकारवाकुलमुखरमुखैः क्रियमाणकलकोलाहलम्, विकचकदम्बसंवादिमदसुरभिसौरभभरितभुवनम्, कायवन्तमिवाकालमेघकालम्, अविरलमधुबिन्दुपिङ्गलपद्मजालकिनीं सरसीमिवाभ्यवगाढां दशां चतुर्थीमुत्सृजन्तम्, अनवरतमवतंसशङ्खरामन्द्रकर्णतालदुन्दुभिध्वनिभिः पञ्चमीप्रवेशमङ्गलारम्भमिव गायन्तम्, अविरतचलनचित्रत्रिपदीललितलास्य-

१ 'भूमिपाश' ख. २ 'प्रदेशान्' ख. ३ '°नलरक्ष्यमाणैरिवो०' अ-क. ४ '०दव्यक्तमिव धिष्ण्याकार०' ख; 'धृष्ण्या०' अ. ५ 'गर्जितोर्जितै.' अ-क. ६ 'क्रियमाणाकाल०' ख. ७ 'कायवन्तमिव काल०' ख. ८ 'सूचयन्तम्' ख.

त्प्रैर्दोलायमानदीर्घदेहाभोगतया मेदिनीविदलनभयेन भारमिव लघयन्तं, दिग्भित्तितटेषु कायमिव कण्डूयमानम्, आहवायोदस्तहस्ततया दिग्वारणानिवाह्वयमानम्, ब्रह्मस्तम्भमिव स्थूलनिशितदन्तेन करपत्रेण पाटयन्तम्, अमान्तं भुवनाभ्यन्तरे बहिरिव निर्गन्तुमीहमानम्, सर्वतः सरसकिसलयलवालासिमिर्लेसिकैश्शिरपरिचयोपचितैर्वनैरिव विक्षिप्तसशैवलबिसविसरशबलसलिलैः सरोभिरिव चाधोरणैराधीयमाननिदाघसमयसमुचितोपचारानन्दम्, अपि च प्रतिगजदानपवनादानदूरोत्क्षिप्तेनानेकसमरविजयगणनालेखाभिरिव वलिवलयराजिभिस्तनीयसीभिस्तरङ्गितोदरेणातिस्थवीयसा हस्तार्गलदण्डेनागलयन्तमिव सकलं सकुलशैलसमुद्रद्वीपकाननं ककुभां चक्रवालम्, एकं करान्तरार्पितेनोत्पलाढ्येन कदलीदण्डेनान्तर्गतशीकरसिच्यमानमूलं मुक्तपल्लवमिवापरं लीलावलम्बिना मृणालजालकेन समररसोच्चरोमाञ्चकण्टकितमिव दन्तकाण्डं वहन्तम्, निसर्पन्त्या च दन्तकाण्डयुगलकस्य कान्त्या सरःक्रीडास्वादितानीव कुमुदवनानि बहुधा वमन्तं, निजयशोराशिमिव दिशामर्पयन्तं कुकरिकोटपाटनदुर्ललितान्सिंहानिवोपहसन्तं, कल्पद्रुमदुकूलमुखपटमिव चात्मनः कल्पयन्तम्, हन्तकाण्डदण्डोद्धरणलीलासु च लक्ष्यमाणेन रक्तांशुरुसुकुमारतलेन तालुना कवलितानि रक्तपद्मवनानीव पर्यन्तभूमिनवकिसलयराशिभिर्वोद्गिरन्तम्, कमलकवलपीतं मधुरसमिव स्वभावपिङ्गलेन वमन्तं चक्षुषा, चूतचम्पककवलीलवङ्गकक्कोलयन्त्येलालतामिश्रितानि ससहकाराणि कर्पूरपूरपूरितानि पारिजातकवनानीवोपभुक्तानि पुनः पुनः करटाभ्यां बहलनिशविभ्रमकृतहस्तस्थितिभिरर्धखण्डितपुण्ड्रेक्षुकाण्डकण्डूयनलिखितैरलिकुलवाचालितैर्दानपट्टकैर्विलम्भमानमिव सर्वैराननानि करिपतीनाम्, अविरलोदबिन्दुस्यन्दिना हिमशिलाशकलमयेन निभ्रमनक्षत्रमालागुणेन शिशिरीक्रियमाणम्, सकलवारणेन्द्राधिपत्यपट्टबन्धबन्धुरमिवोच्चैस्तरां शिरो दधानम्, मुहुर्मुहुः स्थगितापावृतदिङ्मुखाभ्यां कर्णतालवृन्ताभ्यां वीजयन्तमिव भर्तृभक्त्या दन्तपर्यङ्किकास्थितां राजलक्ष्मीम्, आयतवंशक्रमागतेन गजाधिपत्यचिह्नेन चामरेणेव चलता वालधिना विराजमानम्, स्वच्छशिशिरशीकरच्छलेन दिग्विजयपीताः सरित इव पुनः पुनर्मुखेन मुञ्चन्तम्, क्षणमवधानदाननिस्पन्दीकृतसकलावयवानामन्यद्विरदडिण्डिमाकर्णनाह्वलनानामन्ते दीर्घफूत्कारैः परिभवदुःखमिवावेदयन्तम्, अलब्धयुद्धमिवात्मानमनुशोचन्तम्, आरोहाधिरूढिपरिभवेन लज्जमानमिवाङ्गुलीलिखितमहीतलं मदं मुञ्चन्तम्, अवज्ञागृहीतमुक्तकवलकुपितारोहारटनानुरोधेन मदतन्द्रीनिमीलितनेत्रत्रिभागं कथं कथमपि मन्दमन्दमनादरादाददानं कवलान्, अवजम्भितमालपल्लवस्तुतश्यामलरसेन प्रभूततया मद-

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१ '०भोगवत्तया' ब. २ '०चितैर्धनै०' अ-क. ३ 'कलयन्तम्' अ-क. ४ '०सुकुमारतरेण' ब. ५ 'गलन्तम्' ब. ६ '०भुक्तानि पुरः करटाभ्याम्' अ-क.

प्रवाहमिव सुखेनाप्युत्सृजन्तम्, दलन्तमिव दर्पेण, श्वसन्तमिव शौर्येण, मूर्च्छन्तमिव मदेन, क्षुभ्यन्तमिव तारुण्येन, द्रवन्तमिव दानेन, वल्गन्तमिव बलेन, माद्यन्तमिव मानेन, उद्यन्तमिवोत्साहेन, ताम्यन्तमिव तेजसा, लिम्पन्तमिव लावण्येन, सिञ्चन्तमिव सौभाग्येन, स्निग्धं नरेषु, परुषं रोमविषये, गुरुं सुखे, सच्छिद्रं विनये, मृदुं शिरसि, दृढं परिचयेषु, ह्रस्वं स्कन्धबन्धे, दीर्घमायुषि, दरिद्रमुदरे, संततप्रवृत्तं दाने, बलभद्रं मदलीलासु, कुलकलत्रमायत्ततासु, जिनं क्षमासु, वह्निवपं क्रोधमोक्षेषु, गरुडं नागोद्धृतिषु, नारदं कलहकुतूहलेषु, शुष्काशनिपातमवस्कन्देषु, मकरं वाहिनीक्षोभेषु, आशीविषं दशनकर्मसु, वरुणं हस्तपाशाकृष्टिषु, यमवागुरामरातिसंवेष्टनेषु, कालं परिणतिषु, राहुं तीक्ष्णकरग्रहणेषु, लोहिताङ्गं वक्रचारेषु, अलातचक्रं मण्डलभ्रान्तिविज्ञानेषु, मनोरथसम्पादकं चिन्तामणिपर्वतं विक्रमस्य, दन्तमुक्ताशैलस्तम्भनिवासप्रासादमभिमानस्य, घण्टाचामरमण्डनमनोहरमिच्छासञ्चरणविमानं मनस्वितायाः, मदधारादुर्दिनान्धकारं गन्धोदकधारागृहं क्रोधस्य, सकाञ्चनप्रतिमं महानिकेतनमहङ्कारस्य, सगण्डशैलप्रस्रवणं क्रीडापर्वतमवलेपस्य, सदन्ततोरणं वज्रमन्दिरं दर्पस्य, उच्चकुम्भकूटाट्टालकविकटं सञ्चारि गिरिदुर्गं राज्यस्य, कृतानेकबाणविवरसहस्रं लोहप्राकारं पृथिव्याः, शिलीमुखशतझाङ्कारितं पारिजातपादपं भूनन्दनस्य, तथा च सङ्गीतगृहं कर्णतालताण्डवानाम्, आपानमण्डपं मधुपमण्डलानाम्, अन्तःपुरं शृङ्गाराभरणानाम्, मदनोत्सवं मदलीलालास्यानाम्, अक्षुण्णप्रदोषं नक्षत्रमालामण्डलानाम्, अकालप्रावृट्कालं मदमहानदीपूरप्लवानाम्, अलीकशरत्समयं सप्तच्छदवनपरिमलानाम्, अपूर्वहिमागमं शीकरनीहाराणाम्, मिथ्याजलधरगर्जिताडम्बराणाम्, दर्पशातमपश्यत् ।

आसीच्चास्य चेतसि—'नूनमस्य निर्माणे गिरयो ग्राहिताः परमाणुताम् । कुतोऽन्यथा गौरवमिदम् । आश्चर्यमेतत् । विन्ध्यस्य दन्तावादिवराहस्य करः' इति विस्मयमानमेव तं दौवारिकोऽब्रवीत्—'पश्य ।

> मिथ्यैवालिखितां मनोरथशतैर्निःशेषनष्टां श्रियं
> चिन्तासाधनकल्पनाकुलधियां भूयो वने विद्विषाम् ।
> आयातः कथमप्ययं स्मृतिपथं शून्यीभवच्चेतसां
> नागेन्द्रः सहते न मानसगतानाशागजेन्द्रानपि ॥ ३ ॥

तदेहि । पुनरप्येनं द्रक्ष्यसि । पश्य तावद्देवम्' इत्यभिधीयमानश्च तेन मदजलपङ्किलकपोलपट्टपतितां मत्तामिव मदपरिमलेन मुकुलितां कथमपि तस्माद्दृष्टिमाकृष्य, तेनैव दौवारिकेणोपदिश्यमानवर्त्मा, समतिक्रम्य भूपालसहस्रसङ्कुलानि त्रीणि कक्ष्यान्तराणि, चतुर्थे भुक्तास्थानमण्डपस्य पुरस्तादजिरे

१ 'चलन्तमिव' अ. २ 'गृहक' ब. ३ 'अकाण्ड' ब. ४ '॰मानमेव' अ–क.
५ '॰जल्क नल्कालकपोल॰' ब.

स्थितम्, दूरादूर्ध्वस्थितेन प्रांशुना कर्णिकारगौरेण व्यायामव्यायतवपुषा दाक्षिणात्यमौलेन शरीरपरिचारकलोकेन पङ्क्तिस्थितेन कार्तस्वरस्तम्भमण्डलेनेव परिवृतम्, आसन्नोपविष्टविशिष्टलोकम्, हरिचन्दनरसप्रक्षालिते तुषारशीकरशीतलतले दन्तपाण्डुरपादे शशिमय इव मुक्ताशैलशिलापट्टशयने समुपविष्टम्, शयनीयपर्यन्तविन्यस्ते समर्पितसकलविग्रहभारं भुजे, दिङ्मुखविसर्पिणि देहप्रभाविताने विततमणिमयूखे घर्मसमयसुभगे सरसीव मृदुमृणालजालजटिलजले सराजकं रममाणम्, तेजसः परमाणुभिरिव केवलैर्निर्मितम्, अनिच्छन्तमपि बलादारोपयितुमिव सिंहासनं सर्वावयवेषु सर्वलक्षणैर्गृहीतम्, गृहीतब्रह्मचर्यमालिङ्गितं राजलक्ष्म्या, प्रतिपन्नासिधाराधारणव्रतमविसंवादिनं राजर्षिम्, विषमराजमार्गविनिहितपदस्खलनभियेव सुलग्नं धर्मे, सरलभूपालपरित्यक्तेन भीतेनेव लब्धवाचा सर्वात्मना सत्येन सेव्यमानम्, आयतशरविलासिभिर्निग्रहनियातनाभिश्चरणनखपातिनीभिर्दिग्भिरिव दशभिः प्रणम्यमानम्, दीर्घैर्दिगन्तपातिभिर्दृष्टिपातैर्लोकपालानां कृताकृतमिव प्रत्यवेक्षमाणम्, मणिपादपीठपृष्ठप्रतिष्ठितस्रैणोपरिगमनाभ्यनुज्ञां मृगयमाणमिव दिवसकरेण, भूषणप्रभासमुत्सारणबद्धपर्यन्तमण्डलेन प्रदक्षिणीक्रियमाणमिव दिवसेन, अप्रणमद्भिर्गिरिभिरपि दूयमानं, शौर्योष्मणा, फेनायमानमिव चन्दनधवलं लावण्यजलधिमुद्वहन्तम्, नृपराज्यश्रियेव निजप्रतिबिम्बान्यपि नृपचक्रचूडामणिष्वन्यसहमानमिव, दर्पदुःशासिकया चामरानिलनिभेन प्रधुन्वन्तीं भ्रमन्तीं राजलक्ष्मीं दधानम्, गुरुमिव पशु-समुद्गतानयप्रसारायासोच्छ्वसितया श्रिया समुपस्थितम्, आभरणप्रभाजालजायमानानीन्द्रधनूंषि महसा लीलयाभूतपतितानि विलम्बमानमिव राज्ञाम्, सम्भाषणेषु परित्यक्तमपि मधु वर्षन्तम्, पानकथास्वपीतमप्यमृतमुद्वमन्तम्, विस्रम्भावितेष्वनाकृष्टमपि हृदयं दर्शयन्तम्, प्रसादेषु निश्चलामपि श्रियं स्थाने स्थाने स्थापयन्तम्, वीरगोष्ठीषु पुलकितेन कपोलस्थलेनानुरागसन्देशमिवोपांशु रणश्रियः श्रावयन्तम्, अभिमतकुसुमदलकलालापेषु धवलदृष्टिमिव दृष्टिं दूराने पातयन्तम्, परिहासस्मितेषु गुरुप्रसादभीतस्य राजकस्य संस्थमानमिव दशनांशुभिः कथयन्तम्, सकलमेवाकृदयस्थितमपि स्वार्थं निष्टस्नम्, अशोषरे दुःखानाममृतं शोभासमासत्तिपदे परमदानानामकार्य अशिशान्मार्गं मनोरथानामपूरे दैन्यादिस्पुरमामानामप्रणाश्ये धर्मस्यारूढूर्वे लक्ष्म्या महत्वे स्थितम्, अत्यादरदर्शनेन गुणगणसमंशिशा प्रजा-पुण्यपीयूषकोटरेण कृपाकलेन भाग्यदिग्वापंरेण प्रणयप्रणयोर्विशिन मन्द-स्मितेन दर्शनेन मधुना सर्वैर्मणगाघवास्मिन्निव दर्शयन्तम्, अपि च सर्व-

लमयूखमालामलिनितमहीतले महति महार्हे माणिक्यमालामण्डितमेखले महानीलमये पादपीठे कलिकालशिरसीव सलीलं विन्यस्तवामचरणमाक्रान्तकालियफणाचक्रवालं बालमिव पुण्डरीकाक्षम्, क्षौमपाण्डुरेण चरणनखदीधितिप्रतानेन प्रसरता महीं महादेवीपट्टबन्धेनेव महिमानमारोपयन्तम्, अप्रणतलोकपालकोपेनेवातिलोहितौ सकलनृपतिमौलिमालास्वतिपीतं पद्मरागरत्नातपमिव वमन्तौ सर्वतेजस्विमण्डलास्तमयसंध्यामिव धारयन्तावशेषराजकशेखरकुसुममधुरसस्रोतांसीव स्रवन्तौ, समस्तसामन्तसीमन्तोत्तंसस्रक्सौरभभ्रान्तैर्भ्रमरमण्डलैरमित्रोत्तमाङ्गैरिव, मुहूर्तमप्यविरहितौ, संवाहनतत्परायाः श्रियो विकचरक्तपङ्कजवनवासभवनानीव कल्पयन्तौ, जलजशङ्खमीनमकरसनाथतलतया कथितचतुरम्भोधिभोगचिह्नाविव चरणौ दधानम्, दिङ्नागदन्तमुसलाभ्यामिव विकटमकरमुखप्रतिबन्धबन्धुराभ्यामुद्वेललावण्यपयोनिधिप्रवाहाभ्यामिव फेनाहितशोभाभ्यां चन्दनद्रुमाभ्यामिव भोगिमण्डलशिरोरत्नरश्मिरज्यमानमूलाभ्यां, हृदयारोपितभूभारधारणमाणिक्यस्तम्भाभ्यामूरुदण्डाभ्यां विराजमानम्, अमृतफेनपिण्डपाण्डुना मेखलामणिमयूखखचितेन नितम्बबिम्बव्यासङ्गिना विमलपयोधौतेन नेत्रसूत्रनिवेशशोभिनाधरवाससा वासुकिनिर्मोकेणेव मन्दरं द्योतमानम्, अघनेन सतारागणेनोपरिकृतेन द्वितीयाम्बरेण भुवनाभोगमिव भासमानम्, इभपतिदशनमुसलसहस्रोल्लेखकठिनमसृणेनापर्याप्ताम्बरप्रथिम्ना विविधवाहिनीसंक्षोभकलकलसंमर्दसहिष्णुना कैलासमिव महता स्फटिकतटेनेवोरःकवाटेन राजमानम्, श्रीसरस्वत्योरुरोवदनोपभोगविभागसूत्रेणेव पातितेन शेषेणेव च तद्भुजस्तम्भविन्यस्तसमस्तभूभारलब्धविश्रान्तिसुखप्रसुप्तेन हारदण्डेन परिवेष्टितकन्धरम्, जीवितावधिगृहीतसर्वस्वमहादानदीक्षाचीरेणेव हारमुक्ताफलानां किरणनिकरेण प्रावृतवक्षःस्थलम्, अजजिगीषया बालैर्भुजैरिवापरैः प्ररोहद्भिर्बाहूपधानशायिन्याः श्रियः कर्णोत्पलमधुरसधारासन्तानैरिव गलद्भिर्भुजजन्मनः प्रतापस्य निर्गमनमार्गैरिवाविर्भवद्भिररुणैः केयूररत्नकिरणदण्डैरभयतः प्रसारितमणिमयपक्षवितानमिव माणिक्यमहीधरम्, सकललोकालोकमार्गार्गलेन चतुरुदधिपरिक्षेपखातशिलाप्राकारेण सर्वराजहंसबन्धवज्रपञ्जरेण भुवनलक्ष्मीप्रवेशमङ्गलमहामणितोरणेनातिदीर्घदोर्दण्डयुगलेन दिशां दिक्पालानां च युगपदायतिमपहरन्तम्, सोदर्यलक्ष्मीचुम्बनलोभेन कौस्तुभमणेरिव मुखावयवतां गतस्याधरस्य गलता रागेण पारिजातपल्लवरसेनेव सिञ्चन्तं दिङ्मुखानि, अन्तरान्तरा सुहृत्परिहासस्मितैः प्रकीर्यमाणविमलदशनशिखाप्रतानैः प्रकृतिमूढाया राजश्रियः प्रज्ञालोकमिव दर्शयन्तम्, मुखजनितेन्दुसन्देहागतानि कुमुदिनीवनानीव प्रेषयन्तम्, स्फुटस्फटिकधवलदशन-

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१ 'कल्पचन्दन०' घ. २ 'परिवलित०' अ. ३ 'खातशातकुम्भशिला' घ.
४ 'सौन्दर्य०' घ.

स्थितम्, दूरादूर्ध्वस्थितेन प्रांशुना कर्णिकारगौरेण व्यायामव्यायतवपुषा शालिना मौलेन शरीरपरिचारकलोकेन पङ्क्तिस्थितेन कार्तस्वरस्तम्भमण्डलेनेव परिवृतम्, आसन्नोपविष्टविशिष्टेष्टलोकम्, हरिचन्दनरसप्रक्षालिते तुषारशीकरशीतलतले दन्तपाण्डुरपादे शशिमय इव मुक्ताशैलशिलापट्टशयने समुपविष्टम्, शयनीयपर्यन्तविन्यस्ते समर्पितसकलविग्रहभारे भुजे, दिङ्मुखविसर्पिणि देहप्रभावितानेन सितमणिमयूखे धर्मसमयसुभगे सरसीव मृदुमृणालजालजटिलजले सराजकं रममाणम्, तेजसः परमाणुभिरिव केवलैर्निर्मितम्, अनिच्छन्तमपि बलादारोपयितुमिव सिंहासनं सर्वावयवेषु सर्वलक्षणैर्गृहीतम्, गृहीतब्रह्मचर्यमालिङ्गितं राजलक्ष्म्या, प्रतिपन्नासिधाराधारणव्रतमविसंवादिनं राजर्षिम्, विषमराजमार्गविनिहितपदस्खलनभियेव सुष्ठु धर्मे, सकलभूपालपरित्यक्तेन भीतेनेव सत्यवाचा सर्वात्मना सत्येन सेव्यमानम्, आसन्नवारविलासिनीप्रतिमानिभाभिश्चरणनखपातिनीभिर्दिग्भिरिव दशभिः प्रणम्यमानम्, दीर्घदिगन्तपातिभिर्दृष्टिपातैर्लोकपालानां कृताकृतमिव प्रत्यवेक्षमाणम्, मणिपादपीठपृष्ठप्रतिष्ठितकरेणोपरिगमनाभ्यनुज्ञां मृग्यमाणमिव दिवसकरेण, भुजगप्रभासमुत्सारणबद्धपर्यन्तमण्डलेन प्रदक्षिणीक्रियमाणमिव दिवसेन, अप्रणमद्भिर्गिरिभिरपि दूयमानं, शौर्योष्मणा, फेनायमानमिव चन्दनधवलं लावण्यजलधिमुद्वहन्तम्, [illegible] निजप्रतिबिम्बस्यापि नृपपक्षचूडामणिलग्नस्य [illegible], दर्पेण [illegible] वानालिकनिभेन ककुभेव श्वसन्तीं राजलक्ष्मीं दधानम्, [illegible] समुल्लसत्पद्मसम्भवया धिया समुपस्थितम्, आभरणप्रभाजालव्याजेनाना- [illegible] निःश्वसमानमिव राजानम्, गम्भीरेषु [illegible] मधु वर्षन्तम्, [illegible] सम्पदमुद्वहन्तम्, विरक्त- भावेनेष्वनाकृष्टमपि हृदय दर्शनगतम्, प्रमादेषु निःशङ्कमपि श्रियं स्थाने स्थाने स्थापयन्तम्, वीरगोष्ठीषु पुरःस्थितेन कवीन्द्रवर्गेणानुरागसन्देशनिवे- दनेषु [illegible] शृण्वन्तम्, आत्मगतगुणकथालापेषु [illegible] [illegible] [illegible] राजकस्य [illegible] [illegible] कथयन्तम्, [illegible] निष्- [illegible], [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] दर्शयन्तम्, अपि च [illegible]

लमयूखमालामलिनितमहीतले महति महार्हे माणिक्यमालामण्डितमेखले महानीलमये पादपीठे कलिकालशिरसीव सलीलं विन्यस्तवामचरणमाक्रान्तकालियफणाचक्रवालं बालमिव पुण्डरीकाक्षम्, क्षौमपाण्डुरेण चरणनखदीधितिप्रतानेन प्रसरता महीं महादेवीपट्टबन्धेनेव महिमानमारोपयन्तम्, अप्रणतलोकपालकोपेनेवातिलोहितौ, सकलनृपतिमौलिमालास्वतिपीतं पद्मरागरत्नातपमिव वमन्तौ, सर्वतेजस्विमण्डलास्तमयसंध्यामिव धारयन्तावशेषराजकशेखरकुसुममधुरसस्रोतांसीव स्रवन्तौ, समस्तसामन्तसीमन्तोत्संसस्रस्तसौरभभ्रान्तैर्भ्रमरमण्डलैरमित्रोत्तमाङ्गैरिव, मुहूर्तमप्यविरहितौ, संवाहनतत्परायाः श्रियो विकचरक्तपङ्कजवनवासभवनानीव कल्पयन्तौ, जलजशङ्खमीनमकरसनाथतलतया कथितचतुरम्भोधिभोगचिह्नाविव चरणौ दधानम्, दिङ्नागदन्तमुसलाभ्यामिव विकटमकरमुखप्रतिबन्धबन्धुराभ्यामुद्वेललावण्यपयोनिधिप्रवाहाभ्यामिव फेनाहितशोभाभ्यां चन्दनद्रुमाभ्यामिव भोगिमण्डलशिरोरत्नरश्मिरज्यमानमूलाभ्यां, हृदयारोपितभूभारधारणमाणिक्यस्तम्भाभ्यामूरुदण्डाभ्यां विराजमानम्, अमृतफेनपिण्डपाण्डुना मेखलामणिमयूखखचितेन नितम्बबिम्बव्यासङ्गिना विमलपयोधौतेन नेत्रसूत्रनिवेशशोभिनाधरवाससा वासुकिनिर्मोकेणेव मन्दरं द्योतमानम्, अघनेन सतारागणेनोपरिकृतेन द्वितीयाम्बरेण भुवनाभोगमिव भासमानम्, इभपतिदशनमुसलसहस्रोल्लेखकठिनमसृणेनापर्याप्ताम्बरप्रथिम्ना विविधवाहिनीसंक्षोभकलकलसंमर्दसहिष्णुना कैलासमिव महता स्फटिकतटेनोरणोरःकवाटेन राजमानम्, श्रीसरस्वत्योरुरोवदनोपभोगविभागसूत्रेणेव पातितेन शेषेणेव च तनुजस्तम्भविन्यस्तसमस्तभूभारलब्धविश्रान्तिसुखप्रसुप्तेन हारदण्डेन परिवेष्टितकन्धरम्, जीवितावधिगृहीतसर्वस्वमहादानदीक्षाचीरेणेव हारमुक्ताफलानां किरणनिकरेण प्रावृतवक्षःस्थलम्, अजजिगीषया बालैर्भुजैरिवापरैः प्ररोहद्भिर्बाहूपधानदायिन्याः श्रियः कर्णोत्पलमधुरसधारासन्तानैरिव गलद्भिर्भुजजन्मनः प्रतापस्य निर्गमनमार्गैरिवाविर्भवद्भिररुणैः केयूररत्नकिरणदण्डैर्मयतः प्रसारितमणिमयपक्षवितानमिव माणिक्यमहीधरम्, सकललोकालोकमार्गार्गलेन चतुरुदधिपरिक्षेपखातशिलाप्राकारेण सर्वराजहंसबन्धवज्रपञ्जरेण भुवनलक्ष्मीप्रवेशमङ्गलमहामणितोरणेनातिदीर्घदोर्दण्डयुगलेन, दिशां दिक्पालानां च युगपदायतिमपहरन्तम्, सोदर्यलक्ष्मीचुम्बनलोभेन कौस्तुभमणेरिव मुखावयवतां गतस्याधरस्य गलता रागेण पारिजातपल्लवरसेनेव सिञ्चन्तं दिङ्मुखानि, अन्तरान्तरा सुहृत्परिहासस्मितैः प्रकीर्यमाणविमलदशनशिखाप्रतानैः प्रकृतिमुदाया राजश्रियाः प्रहासोत्कमिव दर्शयन्तम्, मुखजनितेन्दुसन्देहागतानि कुमुदिनीवनानीव प्रेषयन्तम्, स्फुटस्फटिकधवलदशन-

१ 'कल्पचन्दन०' ब. २ 'परिवलित०' अ. ३ 'सातशातकुम्भशिला' ब. ४ 'सौन्दर्य०' ब.

पङ्क्तीकृतकुमुदवनशङ्काप्रविष्टां शरज्ज्योत्स्नामिव विसर्जयन्तम्, मदिरामृतपा-
रिजातगन्धगर्भेण भरितसकलककुभा मुखामोदेनामृतमथनदिवसमिव सृज-
न्तम्, विकचमुखकमलकर्णिकाकोशेनानवरतमापीयमानश्वाससौरभमिवाधो-
मुखेन नासावंशेन, चक्षुषः क्षीरस्निग्धस्य धवलिम्ना दिक्षु सान्द्रपूर्ववदन-
चन्द्रोदयोद्वेलक्षीरोदप्लावितानीव कुर्वाणम्, विमलकपोलफलकप्रतिबिम्बितां
चामरग्राहिणीं विग्रहिणीमिव मुखनिवासिनीं सरस्वतीं दधानम्, अरुणेन
चूडामणिशोचिषा सरस्वतीर्ष्याकुपितलक्ष्मीप्रसादनलग्नेन चरणालक्तकेनेव
लोहितायितललाटतटम्, आपाटलांशुतन्तुसन्तानवलयिनीं कुण्डलमणि-
कुटिलकोटिवालवीणामनवरतचलितचरणानां वादयतामुपवीणयतामिव स्वर-
व्याकरणविवेकविशारदं श्रवणावतंसमधुकरकुलानां कलक्वणितमाकर्णयन्तम्,
उत्फुल्लमालतीमयेन राजलक्ष्म्याः कचग्रहलीलालग्नेन नखज्योत्स्नावलयेनेव
मुखशशिपरिवेषमण्डलेन मुण्डमालागुणेन परिकलितकेशान्तम्, शिखण्डा-
भरणभुवा मुक्ताफलालोकेन मरकतमणिकिरणकलापेन चान्योन्यसंवलनवृ-
जिनेन प्रयागप्रवाहवेणिकावारिणेवागत्य स्वयमभिषिच्यमानम्, श्रमजल-
विलीनबहलकृष्णागुरुपङ्कतिलककलङ्कलसितेन कालिम्ना प्रार्थनाचाटुचतुर-
चरणपतनगतदयामिकाकिणेनेव नीलायमानललाटेन्दुलेखाभिः, क्षुभितमा-
नसोद्भूतैककलिकाकलापैरिव हारैरलमतिरवष्टभ्यमानाभिर्विलासवलनचटुलै-
र्भ्रूलताकर्परैरीर्ष्यया श्रियमिव तर्जयन्तीभिरायामिभिः श्वसितैरविरलपरिम-
लैर्मलयमारुतमयैः पाशैरिवाकर्षन्तीभिर्विकटमुकुलपटलीपटावेष्टितमुखैर्बृ-
हद्भिः स्तनकलशैः स्वदारसन्तोषपरममिवादेशमुद्धरन्तीभिः, कुचोत्कम्पिकाति-
कारभेक्षिताणां हारतरलमणीनां रश्मिभिराकृष्य हृदयमिव हठात्प्रवेशय-
न्तीभिः प्रभामुधामाभरणमणीनां मयूखैः प्रसारितैर्बहुभिरिव बाहुभिरालि-
ङ्गन्तीभिर्जृम्भानुबन्धबन्धुरवदनारविन्दावरणोत्तरलितैः करकिसलयैः संर-
म्भप्रपादितानि मानसानीव निरन्तरीभिर्दिनान्धमधुकरकुलपीयमानकर्ण-
कुसुमरजःकणकूणितकोणानि कुसुमशरशरनिकरप्रहारघूर्णितानीव
लोचनानि चतुरं सञ्चारयन्तीभिरन्योन्यमत्सरादाविर्भवत्कुटिलभ्रुकुटिविभ्रम-
क्षिप्तैः कटाक्षैः कर्णेन्दीवराणि ताडयन्तीभिरनिमेषदर्शनसुखरसराशि-
सन्धारितपक्ष्मणा चक्षुषा पीतमिव कोमलकपोलपालीप्रतिबिम्बितं वहन्ती-
भिरभिलाषगृह्याभिर्गिरिनिवासिनीभिश्चन्द्रोद्गतानिव मदनसाहायकाय सञ्जातस्पृ-
हाभिरिव मदवलनान्योन्यघटितोरुनखपदपङ्क्तिभिः स्फुटनखराङ्कुरकाण्ड-
कुण्डलीविषमान्तरपदीभिर्निपतन्निमेषालिखितरकामकार्मुकाणीव रणा अ-
ङ्गनाभिरप्सरोभिर्विलुप्यमानसौभाग्यमिव सर्वतः, स्वर्गाभिरपेला-
मकरन्दिगन्धगन्धशालाविन्दो चरणग्राहिणी विदग्धयोषेन लीलालसं नि-
तम्बे ताडयन्तम्, अनवरतचाटुकर्मनिष्ठोकराया वाग्मिनः स्त्रियो धीनामिव प्रिय-

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१ 'वैदिग्ध्य' अ—क. २ '·प्रान्ती·' ब. ३ 'कलालेपादि.' अ—क.

मपि शिक्षयन्तम्, निःस्नेह इति धनैरनाश्रयणीय इति दोषैर्निग्रहरुचिरितीन्द्रियैर्दुरुपसर्प इति कलिना नीरस इति व्यसनैर्भीरुरित्ययशसा दुर्ग्रहचित्तवृत्तिरिति चित्तभुवा स्त्रीपर इति सरस्वत्या षण्ढ इति परकलत्रैः, काष्ठमुनिरिति यतिभिर्धूर्त इति वेश्याभिर्नेय इति सुहृद्भिः, कर्मकर इति विप्रैः, सुसहाय इति शत्रुयोधैरेकमप्यनेकधा गृह्यमाणम्, शान्तनोर्महावाहिनीपतिम्, भीष्माज्जितकाशिनम्, द्रोणाच्चापलालसम्, गुरुपुत्रादमोघमार्गणम्, कर्णान्मित्रप्रियम्, युधिष्ठिराद्बहुक्षमम्, भीमादनेकनागायुतबलम्, धनञ्जयान्महाभारतरणयोग्यम्, कारणमिव कृतयुगस्य, बीजमिव विबुधसर्गस्य, उत्पत्तिद्वीपमिव दर्पस्य, एकागारमिव करुणायाः, प्रातिवेशिकमिव पुरुषोत्तमस्य, खनिपर्वतमिव पराक्रमस्य, सर्वविद्यासङ्गीतकगृहमिव सरस्वत्याः, द्वितीयामृतमथनदिवसमिव लक्ष्मीसमुत्थानस्य, बलदर्शनमिव वैदग्ध्यस्य, एकस्थानमिव स्थितीनाम्, सर्वस्वकथनमिव कान्तेः, अपवर्गमिव रूपपरमाणुसर्गस्य, सकलदुश्चरितप्रायश्चित्तमिव राज्यस्य, सर्वबलसन्दोहावस्कन्ददर्शनमिव कन्दर्पस्य, उपायमिव पुरन्दरदर्शनस्य, आवर्तनमिव धर्मस्य, कन्यान्तःपुरमिव कलानाम्, परमप्रमाणमिव सौभाग्यस्य, राजसर्गसमाप्त्यवभृथस्नानदिवसमिव सर्वप्रजापतीनाम्, गम्भीरं च प्रसन्नं च त्रासजननं च रमणीयं च कौतुकजननं च पुण्यं च चक्रवर्तिनं हर्षमद्राक्षीत्।

दृष्ट्वा चानुगृहीत इव, निगृहीत इव, साभिलाष इव, तृप्त इव, रोमाञ्चमुचा मुखेन मुञ्चन्नानन्दबाष्पवारिबिन्दून्दूरादेव विस्मयस्मेरः समचिन्तयत्—'सोऽयं सुजन्मा सुगृहीतनामा तेजसां राशिः चतुरुदधिकेदारकुटुम्बी, भोक्ता ब्रह्मस्तम्बफलस्य, सकलादिराजचरितजयज्येष्ठमल्लो देवः परमेश्वरो हर्षः। एतेन च खलु राजन्वती पृथ्वी, नास्य हरेरिव वृषविरोधीनि बालचरितानि, न पशुपतेरिव दक्षोद्वेगकारीण्यैश्वर्यविलसितानि, न शतक्रतोरिव गोत्रविनाशपिशुनाः प्रवादाः, न यमस्येवातिवल्लभानि दण्डग्रहणानि, न वरुणस्येव निस्त्रिंशग्राहसहस्ररक्षिता रत्नालयाः, न धनदस्येव निष्फलाः सन्निधिलाभाः, न जिनस्येवार्थवादशून्यानि दर्शनानि, न चन्द्रमस इव बहुलदोषोपहताः श्रियः। चित्रमिदमत्यमरं राजत्वम्। अपि चास्य त्यागस्यार्थिनः, प्रज्ञायाः शास्त्राणि, कवित्वस्य वाचः, सत्त्वस्य साहसस्थानानि, उत्साहस्य व्यापाराः, कीर्तेर्दिङ्मुखानि, अनुरागस्य लोकहृदयानि, गुणगणस्य संख्या, कौशलस्य कला, न पर्याप्तो विषयः। अस्मिंश्च राजनि यतीनां योगपट्टकाः, पुस्तकर्मणां पार्थिवविग्रहाः, षट्पदानां दानग्रहणकलहाः, वृत्तानां पादच्छेदाः, अष्टापदानां चतुरङ्गकल्पना, पन्नगानां द्विजगुरुद्वेषाः, वाक्यविदामधिकरणविचाराः' इति। समुपसृत्य चोपवीती स्वस्तिशब्दमकरोत्।

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१ 'भाद्रशमन्' ब. २ 'स्वात्मरत' ब. ३ 'विशालदर्शनानि' ब. ४ 'यतिनश्च' ब.

अथोत्तरेण नातिदूरे राजधिष्ण्यस्य गजपरिचारको मधुरमपरवक्त्रमुच्चै-रगायत्—

'करिकलभ विमुञ्च लोलतां चर विनयव्रतमानताननः।
मृगपतिनखकोटिभङ्गुरो गुरुरुपरि क्षमते न तेऽङ्कुशः' ॥ ५ ॥

राजा तु तच्छ्रुत्वा दृष्ट्वा च तं गिरिगुहागतसिंहबृंहितगम्भीरेण स्वरेण पूरयन्निव नभोभागमपृच्छत्—'एष स बाणः' इति। 'यथाज्ञापयति देवः। सोऽयम्' इति विज्ञापितो दौवारिकेण। 'न तावदेनमकृतप्रसादः पश्यामि' इति तिर्यङ्नीलधवलांशुकधारां तिरस्करिणीमिव भ्रमयन्नपाङ्गनीयमानतरलतारकस्यायामिनीं चक्षुषः प्रभां परिवृत्य प्रेष्ठस्य पृष्ठतो निषण्णस्य मालवराजसूनोरकथयत्—'महानयं भुजङ्गः' इति। तूष्णीम्भावेन त्वगमितनरेन्द्रवचसि तस्मिन्मूके च राजलोके मुहूर्तमिव तूष्णीं स्थित्वा बाणो व्यज्ञापयत्—'देव अविज्ञाततत्त्व इव, अश्रद्दधान इव, नेय इव, अविदितलोकवृत्तान्त इव च कस्मादेवमाज्ञापयसि। स्वैरिणो विचित्राश्च लोकस्य स्वभावाः प्रवादाश्च। महद्भिस्तु यथार्थदर्शिभिर्भवितव्यम्। नार्हसि मामन्यथा सम्भावयितुमविशिष्टमिव। ब्राह्मणोऽस्मि जातः सोमपायिनां वंशे वात्स्यायनानाम्। यथाकालमुपनयनादयः कृताः संस्काराः। सम्यक्पठितः साङ्गो वेदः। श्रुतानि यथाशक्ति शास्त्राणि। दारपरिग्रहादभ्यागारिकोऽस्मि। का मे भुजङ्गता। लोकद्वयाविरोधिभिस्तु चापलैः शैशवमशून्यमासीत्। अत्रानपलापोऽस्मि। अनेनैव च गृहीतविप्रतीसारमिव मे हृदयम्। इदानीं तु सुगत इव शान्तमनसि, मनाविव कर्तरि वर्णाश्रमव्यवस्थानां, समवर्तिनीव च साक्षाद्दण्डभृति, देवे शासति सप्ताम्बुराशिरशनामशेषद्वीपमालिनीं महीं, क इवाविशङ्कः सर्वव्यसनबन्धोरविनयस्य मनसाप्यभिनयं कल्पयिष्यति। आसतां तावन्मानुष्यकोपेताः। त्वत्प्रभावादलयोऽपि भीता इव मधु पिबन्ति, रथाङ्गनामानोऽपि लज्जन्त इवाभ्यनुवृत्तिव्यसनैः प्रियाणाम्, कपयोऽपि चकिता इव चपलायन्ते, शरारवोऽपि सानुक्रोशा इव श्वापदगणाः पिशितानि भुञ्जते। सर्वथा कालेन मां ज्ञास्यति स्वामी स्वयमेव। अनपाचीनचित्तवृत्तिग्राहिण्यो हि भवन्ति प्रज्ञावतां प्रकृतयः' इत्यभिधाय तूष्णीमभूत्।

भूपतिरपि 'एवमस्माभिः श्रुतम्' इत्यभिधाय तूष्णीमेवाभवत्। सम्भाषणासनदानादिना तु प्रसादेन नैनमन्वग्रहीत्। केवलममृतवृष्टिभिः स्नपयन्निव स्नेहगर्भेण दृष्टिपातमात्रेणान्तर्गतां प्रीतिमकथयत्। अस्ताभिलाषिणि च लम्बमाने सवितरि विसर्जितराजलोकोऽभ्यन्तरं प्राविशत्। बाणोऽपि निर्गत्य धौतारकूटकोमलातपत्विषि निर्वाति वासरे, अस्ताचलकूटकिरीटे निचुलमञ्जरीभांसि तेजांसि मुञ्चति वियन्मुचि मरीचिमति, रोमन्थमन्थरकुरङ्गकुटुम्बकाध्यास्यमानप्रदिष्टगोष्ठीनपृष्ठास्वरण्यस्थलीषु, शोकाकुलकोककामिनीकूजितक-

१ 'अथोत्तरे' अ. २ '०प्रसाद' ब. ३ 'मरीचिमालिनि, अतिरोमन्थ०' अ.

रणासु तरङ्गिणीतटीषु, वासविटपोपविष्टवाचाटचटकचक्रवालेष्वालवालावर्जनसेकजलकुटेषु निष्कुटेषु, दिवसविहृतिप्रत्यागतं प्रस्नुतस्तनं स्तनन्धये धयति धेनुवर्गमुद्गतक्षीरं क्षुधिततर्णकव्राते, क्रमेण चाधराधरधातुधुनीपूरप्लावित इव लोहितायमानमहसि मज्जति संध्यासिन्धुपानपात्रे पातङ्गे मण्डले, कमण्डलुजलशुचिशयवचरणेषु चैत्यप्रणतिपरेषु पाराशरिषु, यज्ञपात्रपवित्रपाणौ प्रकीर्णबर्हिष्युत्तेजसि जातवेदसि हवींषि वषट्कुर्वति यायजूकजने, निद्राविद्राणद्रोणकुलकलिलकुलायेषु कापेयविकलकपिकुलेष्वारामतरुषु, निर्जिगमिषति जरत्तरुकोटरकुटीकुटुम्बिनि कौशिककुले, मुनिकरसहस्रप्रकीर्णसंध्यावन्दनोदबिन्दुनिकर इव दन्तुरयति तारापथस्थलीं स्थवीयसि तारकानिकुरम्बे, अम्बराश्रयिणि शर्वरीशबरीशिखण्डे, खण्डपरशुकण्ठकाले कवलयति बाले ज्योतिःशेषं सांध्यमन्धकारावतारे, तिमिरतर्जननिर्गतासु दहनप्रविष्टदिनकरकरशाखास्विव स्फुरन्तीषु दीपलेखासु, भरसम्पुटसंक्रीडनकथितासूक्तिष्विव गोपुरेषु, शयनोपजोषजुषि जरतीकथितकथे शिशयिषमाणे शिशुजने, जरन्महिषमषीमलीमसतमसि जनितपुण्यजनप्रजागरे विजृम्भमाणे भीषणतमे तमीमुखे, मुखरितविततज्यधनुषि वर्षति शरनिकरमनवरतमशेषसंसारमोषिणि मकरध्वजे, रताकल्पारम्भशोभिनि शम्भलीभाषितभाजि भजति भूषां भुजिष्याजने, सैरन्ध्रीबध्यमानरशनाजालजल्पाकजघनासु जनीषु, वशिकशिशिराविहारिणीष्वनन्यजानुप्लवासु प्रचलितास्वभिसारिकासु, विरलीभवति वरटानां वेदान्तशायिनीनां मञ्जुनि मञ्जीरशिञ्जितजडे जल्पिते, निद्राविद्राणद्राघीयसि द्रावयतीव च विरहिहृदयानि सारसरसिते, भाविवासरबीजाङ्कुरनिकर इव च विकीर्यमाणे जगति प्रदीपप्रकरे निवासस्थानमगात्। अकरोच्च चेतसि—'अतिदक्षिणः खलु देवो हर्षो यदेवमनेकबालचरितचापलोचितैः कौलीनकोपितोऽपि मनसा स्निह्यत्येव मयि। यद्यहमक्षिगतः स्याम्, न मे दर्शनेन प्रसादं कुर्यात्। इच्छति तु मां गुणवन्तम्। उपदिशन्ति हि विनयमनुरूपप्रतिपत्त्युपपादनेन वाचा विनापि भर्तव्यानां स्वामिनः। अपि च धिङ्मां स्वदोषान्धमानसमनादरपीडितमेवमतिगुणवति राजन्यन्यथा चान्यथा च चिन्तयन्तम्। सर्वथा करोमि तथा, यथा यथावस्थितं जानाति मामयं कालेन' इत्येवमवधार्य चापरेद्युर्निष्क्रम्य कटकात्सुहृदां बान्धवानां च भवनेषु तावदतिष्ठत्, यावदस्य स्वयमेव गृहीतस्वभावः पृथिवीपतिः प्रसादवानभूत्। अविशच्च पुनरपि नरपतिभवनम्। स्वल्पैरेव चाहोभिः परमप्रीतेन प्रसादजन्मनो मानस्य प्रेम्णो विस्रम्भस्य द्रविणस्य नर्मणः प्रभावस्य च परां कोटिमानीयत नरेन्द्रेणेति।

इति श्रीबाणभट्टकृते हर्षचरिते राजदर्शनं नाम द्वितीय उच्छ्वासः।

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१ '०जलकुटेषु निष्कुटेषु' ब. २ 'पानपात्रे' अ-क. ३ 'शम्भलीभाषित०' ब. ४ 'चापलोपचित०' ब. ५ 'इति श्रीमहाकविचक्रचूडामणिश्रीबाणभट्टविरचिते हर्ष-चरिते महाकाव्ये राजदर्शनं नाम द्वितीय उच्छ्वासः —'

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तृतीय उच्छ्वासः ।

निजवर्णाहितस्नेहा बहुभक्तजनान्विताः ।
सुकाला इव जायन्ते प्रजापुण्येन भूभुजः ॥ १ ॥

साधूनामुपकर्तुं लक्ष्मीं द्रष्टुं विहायसा गन्तुम् ।
न कुतूहलि कस्य मनश्चरितं च महात्मनां श्रोतुम् ॥ २ ॥

अथ कदाचिद्विरलितबलाहके, चातकातङ्ककारिणि, क्वणत्कादम्बे, दर्दुरद्विषि, मयूरमदमुषि, हंसपथिकसार्थसर्वातिथौ, धौतासिनिभनभसि, भास्वरभास्वति, शुचिशशिनि, तरणतारागणे, गलत्सुनासीरशरासने, सीदत्सौदामनीदाम्नि, दामोदरनिद्राद्रुहि, द्रुतवैदूर्यवर्णार्णसि, घूर्णमानसिंहिकालघुमेघमोघमघवति, निर्मीलन्नीपे, निष्कुसुमकुटजे, निर्मुकुलकन्दले, कोमलकमले, मधुस्यन्दीन्दीवरे, कह्लाराह्लादिनि, शेफालिकाशीतलीकृतनिशि, यूथिकामोदिनि, मोदमानकुमुदावदातदशदिशि, सप्तच्छदधूलिधूसरसमीरे, स्तबकितबन्धुरबन्धूकाबध्यमानाकाण्डसंध्ये, नीराजितवाजिनि, उद्दामदन्तिनि, दर्पक्षीबोक्षके, क्षीयमाणपङ्कचक्रवाले, बालपुलिनपल्लवितसिन्धुरोधसि, परिणामश्यामश्यामाके, जनितप्रियङ्गुमञ्जरीरजसि, कठोरत्रपुसत्वचि, कुसुमस्मेरशरे, शरत्समयारम्भे राज्ञः समीपाद्बाणो बन्धून्द्रष्टुं पुनरपि तं ब्राह्मणाधिवासमगात् ।

समुपलब्धभूपालसंमानानिदायपरितुष्टास्तस्य ज्ञातयः श्लाघमाना निर्ययुः । क्रमेण च कांश्चिदभिवादयमानः, कैश्चिदभिवाद्यमानः, कैश्चिच्छिरसि चुम्ब्यमानः, कांश्चिन्मूर्ध्नि समाजिघ्रन्, कैश्चिदालिङ्ग्यमानः, कांश्चिदालिङ्गन्, अन्यैराशिषानुगृह्यमाणः, पराननुगृह्णन्, बहुबन्धुमध्यवर्ती परं मुमुदे । संभ्रान्तपरिजनोपनीतं चासनमासीनेषु गुरुषु भेजे । भजमानश्चार्घादिसत्कारं नितरां ननन्द । प्रीयमाणेन च मनसा सर्वांस्तान्पर्यपृच्छत्—'कच्चिदेतावतो दिवसान्सुखिनो यूयम् । अप्रत्यूहा वा सम्यक्करणपरितोषितद्विजचक्रा त्रातयी क्रियते क्रिया । यथावदविकलमन्त्रभाञ्जि भुञ्जते वा हवींषि हुतभुजः । यथाकालमधीयते वा बटवः । प्रौनोंदिनमविच्छिन्नो वा वेदाभ्यासः । कच्चित्स एव चिरन्तनो यज्ञविद्याकर्मण्यभियोगः, तान्येव व्याकरणे परस्परस्पर्धानुबन्धाबन्ध्यदिवसदर्शितादराणि व्याख्यानमण्डलानि, सैव वा पुरातनी परित्यक्तान्यकर्तव्या प्रमाणगोष्ठी, स एव वा मन्दीकृतेतरशास्त्ररसो मीमांसायामनिरमः । कच्चित्त एव वाभिनवसुभाषितसुधावर्षिणः काव्यालापाः' इति ।

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१ 'प्रजाः पुण्येन' पा.

अथ ते तमूचुः—'तात, सन्तोषपुर्षां संततसन्निहितविद्याविनोदानां वैतानवह्निमात्रसहायानां कियन्मात्रं नः कृत्यं सुखितया सकलभुवनभुजि भुजङ्गराजदेहदीर्घे रक्षति क्षितिं क्षितिभुजो भुजे। सर्वथा सुखिन एव वयम्, विशेषेण तु त्वयि विमुक्तकौसीद्ये परमेश्वरपार्श्ववर्तिनि वेत्रासनमधितिष्ठति। सर्वे च यथाशक्ति यथाविभवं यथाकालं च सम्पाद्यन्ते विप्रजनोचिताः क्रियाकलापाः' इति। एवमादिभिरालापैः स्कन्धावारवार्तामिश्रैः शैशवातिक्रान्तक्रीडानुस्मरणैः पूर्वजकथाभिश्च विनोदितमनाः सह सुचिरमतिष्ठत्। उत्थाय च मध्यन्दिने यथाक्रियमाणाः स्थितीरकरोत्। भुक्तवन्तं च तं सर्वे ज्ञातयः पर्यवारयन्।

अत्रान्तरे दुकूलपट्टप्रभवे शिखण्ड्यपाङ्गपाण्डुनी पौण्ड्रे वाससी वसानः, स्नानावसानसमये बन्दितया तीर्थमृदा गोरोचनया च रचिततिलकः, तैलामलकमसृणितमौलिः, अनुच्चचूडाचुम्बिना निबिडेन कुसुमापीडकेन समुद्भासमानः, सैक्कुदुपयुक्तताम्बूलविमलाधरकान्तिः, 'एकशलाकाञ्जनजनितलोचनरुचिः, अचिरभुक्तः, विनीतमार्यं च वेषं दधानः, पुस्तकवाचकः सुदृष्टिराजगाम। नातिदूरवर्तिन्यां चासन्द्यां निषसाद। स्थित्वा च मुहूर्तमिव तत्कालापनीतसूत्रवेष्टनमपि नखकिरणैर्मृदुमृणालसूत्रैरिव वेष्टितं पुस्तकं पुरोनिहितशरशलाकायन्त्रके निधाय, पृष्ठतः सनीडसंनिविष्टाभ्यां मधुकरपारावताभ्यां दत्ते स्थानके, प्राभातिकप्रपाठकच्छेदचिह्नीकृतमन्तरं पत्रमुत्क्षिप्य, गृहीत्वा च कतिपयपत्रलघ्वीं कर्पटिकाम्, क्षालयन्निव मषीमलिनान्यक्षराणि दन्तकान्तिभिः, अर्चयन्निव सितकुसुममुक्तिभिर्ग्रन्थम्, मुखसंनिहितसरस्वतीनूपुररवैरिव गमकैर्मधुरैराक्षिपन्मनांसि श्रोतॄणां गीत्या पवमानप्रोक्तं पुराणं पपाठ।

तस्मिंश्च तथा श्रुतिसुभगगीतिगर्भं पठति सुदृष्टौ नातिदूरवर्ती बन्दी सूचीवाणस्तारमधुरेण गीतिध्वनिमनुवर्तमानः स्वरेणेदमार्यायुगलमपठत्—

'तदपि मुनिगीतमतिपृथु तदपि जगद्व्यापि पावनं तदपि।
हर्षचरितादभिन्नं प्रतिभाति हि मे पुराणमिदम् ॥ ३ ॥

वंशानुगमविवादि स्फुटकरणं भरतमार्गभजनगुरु।
श्रीकण्ठविनिर्यातं गीतमिदं हर्षराज्यमिव ॥ ४ ॥'

तच्छ्रुत्वा बाणस्य चत्वारः पितामहमुखपद्मा इव वेदाभ्यासपवित्रितमूर्तयः, उपाया इव सामप्रयोगललितमुखाः, गणपतिरधिपतिस्तारापतिः श्यामलइति पितृव्यपुत्रा भ्रातरः, प्रसन्नवृत्तयो, गृहीतवाक्याः, कृतगुरुपदन्यासा न्यायवेदिनः सुकृतसंग्रहाभ्यासगुरवो लब्धसाधुशब्दा लोक इव व्याकरणे-

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१ 'क्षितिपो भुजे' ब. २ 'सर्वदा' ब. ३ 'असकृदुप०' अ-क. ४ असात्पर 'वाशिकाभ्याम्' इत्यधिकं ब-पुस्तके. ५ 'अन्तर पत्र' ब. ६ 'कापालिकाम्' ब. ७ 'अगायत्' ब. ८ 'न्यायवादिन.' अ-क.

ऽपि, सकलपुराणराजर्षिचरिताभिज्ञाः, महाभारतभावितात्मानः, विदितसकलेतिहासाः, महाविद्वांसः, महाकवयः, महापुरुषवृत्तान्तकुतूहलिनः, सुभाषितश्रवणरसरसायनावितृष्णाः[1], वयसि वचसि यशसि तपसि महसि वपुषि यजुषि च प्रथमाः, पूर्वमेव कृतसङ्गराः, विवक्षवः सितसुधाधवलितकपोलोदराः, परस्परस्य मुखानि व्यलोकयन्।

अथ तेषां कनीयान्कमलदलदीर्घलोचनः श्यामलो नाम बाणस्य प्रेयान्प्राणानामपि वशयिता दत्तसंज्ञस्तैः सप्रणयं दशनज्योत्स्नास्नपितककुभा मुखेन्दुना बभाषे—'तात बाण, द्विजानां राजा गुरुदारग्रहणमकार्षीत्। पुरूरवा ब्राह्मणधनतृष्णया दयितेनायुषा व्ययुज्यत। नहुषः परकलत्राभिलाषी महाभुजङ्ग आसीत्। ययातिराहितब्राह्मणीपाणिग्रहणः पपात। सुद्युम्नः स्त्रीमय एवाभवत्। सोमकस्य प्रख्याता जन्तुवधनिर्घृणता। मान्धाता मार्गणव्यसनेन सपुत्रपौत्रो रसातलमगात्। पुरुकुत्सः कुत्सितं कर्म तपस्यन्नपि मेकलकन्यकायामकरोत्। कुवलयाश्वो भुजङ्गलोकपरिग्रहादश्वतरकन्यामपि न परिजहार। पृथुः प्रथमपुरुषकः परिभूतवान्पृथिवीम्। नृगस्य कृकलासभावे[2] वर्णसङ्करः समदृश्यत। सौदासेन नरक्षिता पर्याकुलीकृता क्षितिः। नलमवशाक्षहृदयं कलिरभिभूतवान्। संवरणो मित्रदुहितरि विक्लवतामगात्। दशरथ इष्टरामोन्मादेन मृत्युमवाप। कार्तवीर्यो गोब्राह्मणाभिपीडनेन निधनमयासीत्। मरुत्त इष्टबहुसुवर्णकोऽपि देवद्विजबहुमतो न बभूव। शन्तनुरतिव्यसनादेकाकी वियुक्तो वाहिन्या विपिने विललाप। पाण्डुर्वनमध्यगतो मत्स्य इव मदनरसाविष्टः[3] प्राणान्मुमोच। युधिष्ठिरो गुरुभयविषण्णहृदयः समरशिरसि सत्यमुत्सृष्टवान्।[4] इत्थं नास्ति राजवंशमपकलङ्कमृते देवदेवादमुतः सर्वद्वीपभुजो हर्षात्। अस्य हि बहून्याश्चर्याणि श्रूयन्ते। तथा हि—अत्र बलजिता निश्चलीकृताश्चलन्तः कृतपक्षाः क्षितिभृतः। अत्र प्रजापतिना शेषभोगिमण्डलस्योपरि क्षमा कृता। अत्र पुरुषोत्तमेन सिन्धुराजं प्रमथ्य लक्ष्मीरात्मीकृता[5]। अत्र बलिना मोचितभूभृद्वेष्टनो मुक्तो महानागः। अत्र देवेनाभिषिक्तः कुमारः। अत्र स्वामिनैकप्रहारपातितारातिना प्रख्यापिता शक्तिः। अत्र नरसिंहेन स्वहस्तविशसितारातिना प्रकटीकृतो विक्रमः। अत्र परमेश्वरेण तुषारशैलभुवो दुर्गाया गृहीतः करः। अत्र लोकनाथेन दिशां मुखेषु परिकल्पिताः लोकपालाः सकलभुवनकोशश्चाग्रजन्मनां विभक्त इति। एवमादयः प्रथमकृतयुगस्येव दृश्यन्ते महासमारम्भाः। अतोऽस्य[6] सुगृहीतनाम्नः पुण्यराशेः पूर्वपुरुषवंशानुक्रमेणादितः प्रभृति चरितमिच्छामः श्रोतुम्। सुमहान्कालो नः शुश्रूषमाणानाम्। अयस्कान्तमणय इव लोहानि नीरसनि-

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१ '०रसायनाः, वितृष्णाः,' अ. २ अस्मात्पर 'जगति' इत्यधिक ब-पुस्तके. ३ '०भावेऽपि' ब. ४ अस्मात्पर 'रामो मनोभवभ्रान्तहृदयो जनकतनयामपि न परिहृतवान्' इत्यधिक ब-पुस्तके. ५ 'आत्मीया कृता' ब. ६ 'यतो यस्य' ब.

घुराणि क्षुल्लकानामप्यारोपयन्ति मनांसि महतां गुणाः, किमुत स्वभावसरसमृदूनीतरेषाम्। कस्य न द्वितीयमहाभारते भवेदस्य चरिते कुतूहलम्। आचष्टां भवान्। भवतु भार्गवोऽयं वंशः शुचिनानेन राजर्षिचरितश्रवणेन सुतरां शुचितरः' इत्येवमभिधाय तूष्णीमभूत्।

बाणस्तु विहस्याब्रवीत्—'आर्य, न युक्तयनुरूपमभिहितम्। अघटमानमनोरथमिव भवतां कुतूहलमवकल्पयामि। शक्याशक्यपरिसंख्यानशून्याः प्रायेण स्वार्थतृपः। परगुणानुरागिणी प्रियजनकथाश्रवणरसरभसमोहिता च मन्ये महतामपि मतिरपहरति प्रविवेकम्। पश्यत्वार्यः क्व परमाणुपरिमाणं बटुहृदयम्, क्व समस्तमहामत्तभव्यावि देवस्य चरितम्, क्व परिमितवर्णवृत्तयः कतिपये शब्दाः, क्व संख्यातिगास्तद्गुणाः। सर्वज्ञस्याप्ययमविषयः, वाचस्पतेरप्यगोचरः, सरस्वत्या अप्यतिभारः, किमुतास्मद्विधस्य। कः खलु पुरुषायुषशतेनापि शक्नुयादविकलमस्य चरितं वर्णयितुम्। एकदेशे तु यदि कुतूहलं वः, सज्जा वयम्। इयमधिगतकतिपयाक्षरलवलघीयसी जिह्वा क्वोपयोगं गमिष्यति। भवन्तः श्रोतारः। वर्ण्यते हर्षचरितम्। किमन्यत्। अथ तु परिणतप्रायो दिवसः। पश्चाल्लम्बमानकपिलकिरणजटाभारभास्वरो भगवान्मार्गवो राम इव समन्तपञ्चकरुधिरमहाह्रदे निमज्जति संध्यारागपटले पूषा। श्वो निवेदयितास्मि' इति। सर्वे च ते 'तथा' इति प्रत्यपद्यन्त। नातिचिरादुत्थाय संध्यामुपासितुं शोणमयासीत्।

अथ मधुमदपल्लवितमालवीकपोलकोमलातपे मुकुलितेऽह्नि, कमलिनीमीलनादिव लोहिततमे तमोलिहि रवौ लम्बमाने, रविरथतुरगमार्गानुसारेण यमसहिष इव धावति नभसि तमसि, क्रमेण च गृहतापसकुटीरकपटलावलम्बिषु रक्तातपच्छेदैः सह संहृतेषु वल्कलेषु, कलिकल्मषमुषि पुष्णति गगनमग्निहोत्रधामधूमे, सनियमे यजमानजने मौनव्रतिनि, विहारवेलाविलोले पर्यटति पल्लीजने, विकीर्यमाणहरितश्यामाकशालिपूलिकासु दुग्धासु होमकपिलासु, हूयमाने वैतानतनूनपाति, पूतविष्टरोपविष्टे कृष्णाजिनजटिले जटिनि, जपति बटुजने, ब्रह्मासनाध्यासिनि ध्यायति योगिगणे, तालध्वनिधावमानान्तर्निवासिनि, अलसवृद्धश्रोत्रियानुमतेन गलद्ग्रन्थदण्डकोद्गारिणि संध्यां समवधारयति वटुविटबटुसमाजे, समुन्मज्जति च ज्योतिषि तारकाख्ये खे, प्राप्ते प्रदोषारम्भे भवनमागत्योपविष्टः स्निग्धैर्बन्धुमिश्च सार्धं सयैव गोष्ठ्या तस्थौ। नीतप्रथमयामश्च गणपतेर्भवने परिकल्पितं शयनीयमसेवत। इतरेषां तु सर्वेषां निमीलितदृशामप्यनुपजातनिद्राणां कमलवनानामिव सूर्योदयं प्रतिपालयतां कुतूहलेन कथमपि सा क्षपा क्षयमगच्छत्।

अथ यामिन्यास्तुर्ये यामे प्रतिबुद्धः स एव बन्दी श्लोकद्वयमगायत्—

१ 'पुष्णाति' च. २ 'समवधीरयति' च.

'पश्चादङ्घ्री प्रसार्य त्रिकनतिविततं द्राघयित्वाङ्गमुच्चै-
रासज्याभुग्नकण्ठो मुखमुरसि सटां धूलिधूम्रां विधूय ।
घासग्रासाभिलाषादनवरतचलत्प्रोथतुण्डस्तुरङ्गो
मन्दं शब्दायमानो विलिखति शयनादुत्थितः क्ष्मां खुरेण ॥ ५ ॥
कुर्वन्नाभुग्नपृष्ठो मुखनिकटकटिः कन्धरामातिरश्चीं
लोलेनाहन्यमानं तुहिनकणमुचा चञ्चता केसरेण ।
निद्राकण्डूकषायं कषति निबिडितश्रोत्रशुक्तिस्तुरङ्ग-
स्त्वङ्गत्पक्ष्माग्रलग्नप्रतनुबुसकणं कोणमक्ष्णः खुरेण ॥ ६ ॥'

वचनानु तच्छ्रुत्वा समुत्सृज्य निद्रामुत्थाय प्रक्षाल्य वदनमुपास्य भगवतीं संध्यामुदिते भगवति सवितरि गृहीतताम्बूलः समुपाविशत् । अत्रान्तरे सर्वे-ऽस्य ज्ञातयः समाजग्मुः परिवार्य चासाञ्चक्रुः । असावपि पूर्वोक्तेन विदिता-भिप्रायमेषां पुरो हर्षचरितं कथयितुमारेभे—

शृणुताम्—अस्ति पुण्यकृतामधिवासो वासवावास इव वसुधायामवतीर्णः, [illegible]

पितकूलकीलालैरध्वगशतशरण्यैररण्यधराबन्धैरबन्ध्यवनरन्ध्रः, करभारकपालपूमानैरौष्ट्रकैरौरभ्रकैश्च कृतसम्बाधः, दिशि दिशि रविरथतुरगविलोभनायेव विलोठनमृदितकुङ्कुमस्थलीरससमालब्धधामामुल्लोचपुटैरनुखुरदरशायिकिशोरकजवजननाय प्रभञ्जनमिव चापिबन्तीनां वातहरिणीनामिव स्वच्छन्दचारिणीनां वडवानां वृन्दैर्विचरद्भिराचितः, अनवरतक्रतुधूमान्धकारप्रवृत्तैर्हंसयूथैरिव वाणीधवलितभुवनः, सङ्गीतगतमुरजरवमत्तैर्मयूरैरिव विभवैर्मुखरितजीवलोकः, शशिकरावदातवृत्तैर्मुक्ताफलैरिव गुणिभिः प्रसाधितः, पथिकशतविलुप्यमानस्फीतफलैर्महातरुभिरिव सर्वातिथिभिरभिगमनीयः, मृगमदपरिमलवाहिमृगरोमाच्छादितैर्हिमवत्पादैरिव महत्तरैः स्थिरीकृतः, प्रोद्दण्डसहस्रपत्रोपविष्टद्विजोत्तमैर्नारायणनाभिमण्डलैरिव तोयाशयैर्मण्डितः, मथितपयःप्रवाहप्रक्षालितक्षितिभिः क्षीरोदमथनारम्भैरिव महाघोषैः पूरिताशः श्रीकण्ठो नाम जनपदः ।

यत्र त्रेताग्निधूमाश्रुपातजलक्षालिता इवाक्षीयन्त कुदृष्टयः । पच्यमानचयनेष्टकादहनदग्धानीव नादृश्यन्त दुरितानि । छिद्यमानयूपदारुपरशुपातित इव व्यदीर्यताधर्मः । मखशिखिधूमजलधरधाराधौत इव ननाश वर्णसङ्करः । दीयमानानेकगोसहस्रशृङ्गखण्ड्यमान इवापलायत कलिः । सुरालयशिलापट्टनटङ्कनिकरनिकृत्ता इव व्यदीर्यन्त विपदः । महादानविधानकलकलाभिद्रुता इव प्राद्रवन्नुपद्रवाः । दीप्यमानसत्रमहानससहस्रसन्तापिता इव व्यलीयन्त व्याधयः । नृपविवाहप्रहतपुण्यपटहपटुरवत्रासिता इव नोपासर्पन्नपमृत्यवः । सन्ततब्रह्मघोषबधिरीकृता इवापजग्मुरीतयः । धर्माधिकारपरिभूतमिव न प्राभवद्दुर्दैवम् ।

तस्य चैवंविधे नानारामाभिरामकुसुमगन्धपरिमलसुभगो यौवनारम्भ इव भुवनस्य, कुङ्कुममलनपिञ्जरितबहुमहिषीसहस्रशोभितोऽन्तःपुरनिवेश इव धर्मस्य, मरुदुद्धूयमानचमरीबालव्यजनशतधवलितप्रान्त एकदेश इव सुरराज्यस्य, ज्वलन्मखशिखिसहस्रदीप्यमानदशदिगन्तः शिबिरसन्निवेश इव कृतयुगस्य, पद्मासनस्थितब्रह्मर्षिध्यानाधीयमानसकलाकुशलप्रशमः प्रथमोऽवतार इव ब्रह्मलोकस्य, कलकलमुखरमहावाहिनीशतसङ्कुलो विपक्ष[5] इवोत्तरकुरूणाम्, ईश्वरमार्गणसन्तापानभिज्ञसकलजनो विजिगीषुरिव त्रिपुरस्य, सुधारससिक्तधवलगृहपङ्क्तिपाण्डुरः प्रतिनिधिरिव चन्द्रलोकस्य, [6]मधुमत्तमत्तकाशिनीभूषणरवभरितभुवनो नामाभिहार इव कुबेरनगरस्य, स्थाण्वीश्वराख्यो जनपदविशेषः ।

यस्तपोवनमिति मुनिभिः, कामायतनमिति वेश्याभिः, सङ्गीतशालेति लासकैः; यमनगरमिति शत्रुभिः, चिन्तामणिभूमिरित्यर्थिभिः, वीरक्षेत्रमिति

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१ 'अरण्यवरुणधरा०' ब. २ 'गुणी.' ब. ३ '०मल्नापञ्जरित०' ब. ४ '०व्यजनधवलित०' अ-क. ५ 'विक्षेप.' ब-क. ६ 'मधुमदमत्तकासिनी' ब.

शस्त्रोपजीविभिः, गुरुकुलमिति विद्यार्थिभिः, गन्धर्वनगरमिति गायनैः, विश्वकर्ममन्दिरमिति विज्ञानिभिः, लाभभूमिरिति वैदेहकैः, द्यूतस्थानमिति बन्दिभिः, साधुसमागम इति सद्भिः, वज्रपञ्जरमिति शरणागतैः, विटगोष्ठीति विदग्धैः, सुकृतपरिणाम इति पथिकैः, असुरविवरमिति वाणिकैः, शान्त्याश्रम इति शमिभिः, अप्सरःपुरमिति कामिभिः, महोत्सवसमाज इति चारणैः, वसुधारेति च विप्रैरगृह्यत।

यत्र च मातङ्गगामिन्यः शीलवत्यश्च, गौर्यो विभवरताश्च, श्यामाः पद्मरागिण्यश्च, धवलद्विजशुचिवदना मदिरामोदिश्वसनाश्च, चन्द्रकान्तवपुषः शिरीषकोमलाङ्ग्यश्च, अभुजङ्गगम्याः कञ्चुकिन्यश्च, पृथुकलत्रश्रियो दरिद्रमध्यकलिताश्च, लावण्यवत्यो मधुरभाषिण्यश्च, अप्रमत्ताः प्रसन्नोज्ज्वलरागाश्च, अकौतुकाः प्रौढाश्च प्रमदाः।

यत्र च प्रमदानां चक्षुरेव सहजं मुण्डमालामण्डनं भारः कुवलयदलदामानि। अलकप्रतिबिम्बान्येव कपोलतलगतान्यक्लिष्टाः श्रवणावतंसाः पुनरुक्तानि तमालकिसलयानि। प्रियकथा एव सुभगाः कर्णालङ्कारा आडम्बरः कुण्डलानि। कपोला एव सततमालोककारका विभवो[2] निशासु मणिप्रदीपाः[3] निःश्वासाकृष्टमधुकरकुलान्येव रमणीयं मुखावरणं कुलस्त्रीजनाचारो जालिकावाण्येव मधुरा वीणा वाद्यविज्ञानं तन्त्रीताडनम्। हासा एवातिशयसुरभयः पटवासा निरर्थकाः कर्पूरपांसवः। अधरकान्तिविसर एवोज्ज्वलतरोऽङ्गरागो निर्गुणो लावण्यकलङ्कः कुङ्कुमपङ्कः। बाहव एव कोमलतमाः परिहासप्रहारवेत्रलता निष्प्रयोजनानि मृणालानि। यौवनोष्मस्वेदबिन्दव एव विदग्धाः शुचालङ्कृतयो हारास्तु भाराः। श्रोण्य एव विशालस्फटिकशिलातलचतुरस्रा रागिणां विश्रमकारणमनिमित्तं भवनमणिवेदिकाः। कमललोभनिलीनान्यलिकुलान्येव मुखराणि पदाभरणानि निष्फलानीन्द्रनीलनूपुराणि। नूपुररवाहृता भवनकलहंसा एव समुचिताः सञ्चरणसहाया ऐश्वर्यप्रपञ्चाः[4] परिजनाः।

तत्र च साक्षात्सहस्राक्ष इव सर्ववर्णधरं धनुर्दधानः, मेरुमय इव कल्याणप्रकृतित्वे, मन्दरमय इव लक्ष्मीसमाकर्षणे, जलनिधिमय इव मर्यादायाम्, आकाशमय इव शब्दप्रादुर्भावे, शशिमय इव कलासंग्रहे, वेदमय इवाकृत्रिमालापत्वे, धरणिमय इव लोकधृतिकरणे, पवनमय इव सर्वपार्थिवरजोविकारहरणे, गुरुर्वचसि, पृथुरुरसि, विशालो मनसि, जनकस्तपसि, सुयात्रस्तेजसि, सुमन्त्रो रहसि, बुधः सदसि, अर्जुनो यशसि, भीष्मो धनुषि, निषधो वपुषि, शत्रुघ्नः समरे, शूरः शूरसेनाक्रमणे, दक्षः प्रजाकर्मणि, सर्वाधिराजतेजःपुञ्जनिर्मित इव राजा पुष्पभूतिरिति नाम्ना बभूव।

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१ '०मुखरागाश्च' ब. २ 'कुण्डलादि.' अ-क. ३ 'विभवो निश्वासमणि०' ब. ४ 'रवाहृताः' ब.

[अ]धुना गौरिय[1] कृतेति यः स्पर्धमान इव महीं महिषीं चकार। निसर्गस्वैरिणी स्वरुच्यनुरोधिनी च भवति हि महतां मतिः। यतस्तस्य केनचिदुपदिष्टा सहजैव शैशवादारभ्यान्यदेवताविमुखी भगवति भक्तिसुलभे भुवनभृति भूतभावने भवच्छिदि भवे भूयसी भक्तिरभूत्[2]। अकृतवृषभध्वजपूजाविधिर्न स्वप्नेऽप्याहारमकरोत्। अजम्, अजरम्, अमरगुरुम्, असुरपुररिपुम्, अपरिमितगणपतिम्, अचलदुहितृपतिम्, अखिलभुवनकृतचरणनतिम्, पशुपतिं प्रपन्नोऽन्यदेवताशून्यममन्यत त्रैलोक्यम्। भर्तृचित्तानुवर्तिन्यश्चानुजीविनां प्रकृतयः। तथा हि। गृहे गृहे भगवानपूज्यत खण्डपरशुः। ववुरस्य होमालवालविलीयमानबहलगुग्गुलुगन्धगर्भाः[3] स्नपनक्षीरशीकरक्षोदक्षारिणो बिल्वपल्लवदामदलोद्वाहिनः पुण्यविषयेषु[4] वायवः। शिवसपर्यासमुचितैरुपायनैः प्राभृतैश्च पौराः पादोपजीविनः सचिवा भुजबलनिर्जितास्च करदीकृता महासामन्तास्तं सिषेविरे। तथा हि। कैलासकूटधवलैः कनकपत्रलतालङ्कृतविषाणकोटिभिर्महाप्रमाणैः संध्याबलिवृषैः, सौवर्णैश्च स्नपनकलशैरर्घभाजनैश्च, धूपपात्रैश्च पुष्पपट्टैश्च, मणियष्टिप्रदीपैश्च ब्रह्मसूत्रैश्च महार्हमाणिक्यखण्डखचितैश्च मुखकोषैः परितोषमस्य मनसि चक्रुः। अन्तःपुराण्यपि स्वयमारब्धबालेयतण्डुलकण्डनानि[5] देवगृहोपलेपनलोहिततरकरकिसलयानि कुसुमग्रथनव्यग्रसमस्तपरिजनानि तस्याभिलषितमन्ववर्तन्त। तथा च। परममाहेश्वरः स भूपालो लोकतः शुश्राव भुवि भगवन्तमपरमिव साक्षाद्दक्षमखमथनं दाक्षिणात्यं बहुविधविद्याप्रभावप्रख्यातैर्गुणैः शिष्यैरिवानेकसहस्रसंख्यैर्व्याप्तमर्त्यलोकं भैरवाचार्यनामानं महाशैवम्। उपनयन्ति हि हृदयमदृष्टमपि जनं शीलसंवादाः। यतः स राजा श्रवणसमकालमेव तस्मिन्भैरवाचार्ये भगवति द्वितीय इव कपर्दिनि दूरगतेऽपि गरीयसीं बबन्ध भक्तिम्। आचकाङ्क्ष च मनोरथैरप्यस्य सर्वथा दर्शनम्।

अथ कदाचित्पर्यस्तेऽस्ताचलचुम्बिनि वासरेऽन्तःपुरवर्तिनं राजानमुपसृत्य प्रतीहारी विज्ञापितवती—'देव, द्वारि परिव्राडास्ते कथयति च भैरवाचार्यवचनादिवमनुप्राप्तोऽस्मि' इति। राजा तु तच्छ्रुत्वा सादरम्—'क्वासौ आनयात्रैव। प्रवेशयैनम्' इति चाब्रवीत्। तथा चाकरोत्प्रतीहारी। न चिराच्च प्रविशन्तं प्रांशुमाजानुभुजम्, भैक्षक्षाममपि स्थूलास्थिभिरवयवैः पीवरमिवोपलक्ष्यमाणम्, पृथूत्तमाङ्गमुत्तुङ्गवलिभङ्गस्थपुटललाटम्,[6] निर्मांसगण्डकूपकम्, मधुबिन्दुपिङ्गलपरिमण्डलाक्षम्, ईषदावक्रघोणम्, अतिप्रलम्बैककर्णपाशम्, अलाबुबीजविकटोन्नतदन्तपङ्क्तिम्, तुरगानुकारस्थूलाधरलेखम्, लम्बचिबुकायततरलपनम्, अंसावलम्बिना काषायेण योगपट्टकेन विरचितवैकक्षकम्, हृदयमध्यनिबद्धग्रन्थिना च रागेणेव खण्डशः कृतेन धातुरसारुणेन

१ 'गौरिवेय' ब. २ 'भवन्यदेवता भगवति' ब. ३ 'होमालवालानलविलीय०' ब. ४ 'पुण्याविषयेषु' ब. ५ 'खण्डनानि' ब. ६ 'पृथुत्तमाङ्गम्' ब.

कर्पटेन कृतोत्तरासङ्गम्, पुनरुक्तत्रालग्रग्रहवेष्टननिश्चलमूलेन, बद्धमृत्परिशोधनवंशत्वक्तितउना, कौपीनसनाथशिखरेण खर्जूरपुटसमुद्गकगर्भीकृतभिक्षाकपालकेन, दारवफलकत्रयत्रिकोणत्रियष्टिनिविष्टकमण्डलुना, बहिरपपादितपादुकावस्थानेन, स्थूलदशासूत्रनियन्त्रितपुस्तिकापूलिकेन, वामकरस्थितेन योगभारकेणाध्यासितस्कन्धम्, इतरकरगृहीतवेत्रासनं मस्करिणमद्राक्षीत्। क्षितिपतिरप्युपगतमुचितेन चैनमादरेणाभ्यग्रहीत्। आसीनं च पप्रच्छ—'क भैरवाचार्यः' इति। सादरनरपतिवचनमुदितमनास्तु परिव्राट् तमुपनगरं सरस्वतीतटवनावलम्बिनि शून्यायतने स्थितमाचचक्षे। भूपश्चावभाषे—'अर्चयति हि महाभागं भगवानाशीर्वचसा' इत्युक्त्वा चोपनिन्ये योगभारकादाकृष्य भैरवाचार्यप्रहितानि रत्नवन्ति बहलालोकलिप्तान्तःपुराणि पञ्च राजतानि पुण्डरीकाणि।

नरपतिस्तु प्रियजनप्रणयभङ्गकातरो, दाक्षिण्यमनुरुध्यमानो, ग्रहणलाघवं च लङ्घयितुमसमर्थो दोलायमानेन मनसा स्थित्वा कथं कथमप्यतिसौजन्यनिघ्नस्तानि जग्राह। जगाद च—'सर्वफलप्रसवहेतुः शिवभक्तिरियं नो मनोरथदुर्लभानि फलति फलानि। येनैवमस्मासु प्रीयते तत्रभगवान्भुवनगुरुर्भैरवाचार्यः। श्वो द्रष्टासि भगवन्तम्' इत्युक्त्वा च मस्करिणं व्यसर्जयत्। अनया च वार्तया परां मुदमवाप। अपरेद्युश्च प्रातरेवोत्थाय वाजिनमधिरुह्य समुच्छ्रितश्वेतातपत्रः समुद्धूयमानधवलचामरयुगलः कतिपयैरेव राजपुत्रैः परिवृतो भैरवाचार्यं सवितारमिव शशी द्रष्टुं प्रतस्थे। गत्वा च किंचिदन्तरं तदीयमेवाभिमुखमापतन्तमन्यतमं शिष्यमद्राक्षीत्। अप्राक्षीच्च—'क भगवानास्ते' इति। सोऽकथयत्—'अस्य जीर्णमातृगृहस्योत्तरेण बिल्ववाटिकामध्यास्ते' इति। गत्वा च तं प्रदेशमवततार तुरगात्। प्रविवेश च बिल्ववाटिकाम्।

[१] अथ महतः कार्पटिकवृन्दस्य मध्ये प्रातरेव स्नातम्, दत्ताष्टपुष्पिकम्, अनुष्ठिताग्निकार्यम्, कृतभस्मरेखापरिहारपरिकरे हरितगोमयोपलिप्तक्षितितलविस्तते [२] व्याघ्रचर्मण्युपविष्टम्, कृष्णकम्बलप्रावरणनिभेनासुरविवरप्रवेशाशङ्कया पातालान्धकारावासमिवाभ्यस्यन्तम्, उन्मिषता विद्युत्कपिलेनात्मतेजसा महामांसविक्रयक्रीतेन मनःशिलापङ्केनेव शिष्यलोकं लिम्पन्तम्, जटीकृतैकदेशलम्बमानरुद्राक्षशङ्खगुटिकेनोर्ध्वबद्धेन शिखापाशेन बध्नन्तमिव विद्यावलेपदुर्विदग्धानुपरि सञ्चरतः सिद्धान्, धवलकतिपयशिरोरुहेण वयसा पञ्चपञ्चाशतं वर्षाण्यतिक्रामन्तम्, खालित्यक्षीयमाणशङ्खलोमलेखम्, लोमशकर्णशष्कुलीप्रदेशम्, पृथुललाटतटम्, तिरश्च्या भस्मललाटिकया बहुशः शिरोर्ध्वधृतदग्धगुग्गुलुसन्तापस्फुटितकपालास्थिपाण्डुरराजिशङ्कामिव जनयन्तम्, सहजललाटवलिभङ्गसङ्कोचितकूर्चभागां बभ्रुभासं भ्रूसङ्गत्या

[१] 'स्नातम्' ब. [२] अस्मात्पर 'कृतकृत्यः' इत्यधिक ब-पुस्तके.

निरन्तरामायामिनीमेकामिव भूलेखां बिभ्राणम्, ईषत्काचकाचरुनीनिकेन रक्तापाङ्गनिर्गतांशुप्रतानेन मध्यधवलभासेन्द्रायुधेनेवातिदीर्घेण लोचनयुगलेन परितो महामण्डलमिवानेकवर्णरागमालिखन्तं, सितपीतलोहितपताकावलीशबलं शिवबलिमिव दिक्षु विक्षिपन्तम्, तार्क्ष्यतुण्डकोटिकुब्जाग्रघोणम्, दूरविदीर्णसृक्किसंक्षिप्तकपोलम्, किञ्चिद्दन्तुरतया सदाहृदयसंनिहितहरमौलिचन्द्रातपेनेव निर्गच्छता दन्तालोकेन धवलयन्तं दिशां जालकम्, जिह्वाग्रस्थितसर्वशैवसंहितातिभारेणेव मनाक्प्रलम्बितौष्ठम्, प्रलम्बश्रवणपालीप्रेङ्खिताभ्यां स्फाटिककुण्डलाभ्यां शुक्रबृहस्पतिभ्यामिव सुरासुरविजयविद्यासिद्धिश्रद्धयानुबध्यमानम्, बद्धविविधौषधिमन्त्रसूत्रपङ्क्तिना सलोहवलयेनैकप्रकोष्ठेन शङ्खखण्डं पूष्णो दन्तमिव भगवता भवेन भग्नं भक्त्या भूषणीकृतं कलयन्तम्, अखिलरसकूपोदञ्चनघटीयन्त्रमालामिव रुद्राक्षमालां दक्षिणेन पाणिना भ्रमयन्तम्, उरसि दोलायमानेनापिङ्गलाग्रेण कूर्चकलापेन संमार्जयन्तमिवान्तर्गतं निजरजोनिकरम्, अतिनिबिडनीललोममण्डलनिचितं च ध्यानलब्धेन ज्योतिषा दग्धमिव हृदयदेशं दधानम्, ईषत्प्रशिथिलवलिवलयबध्यमानतुन्दम्, उपचीयमानस्फिङ्मांसपिण्डकम्, पाण्डुरपवित्रक्षौमाकृतकौपीनम्, सावष्टम्भपर्यङ्कबन्धमण्डलितेनामृतफेनश्वेतरुचा योगपट्टकेन वासुकिनेवाप्रतिहतानेकमन्त्रप्रभावाविर्भूतेन प्रदक्षिणीक्रियमाणम्, अरुणतामरससुकुमारतलस्य पादयुगलस्य निर्मलैर्नखमयूखजालैर्जर्जरयन्तमिव महानिधानोद्धरणरसेन रसातलम्, तोयक्षालितशुचिना धौतपादुकायुगलेन हंसमिथुनेनेव भागीरथीतीर्थयात्रापरिचयागतेनामुच्यमानचरणान्तिकम्, शिखरनिखातकुब्जकालायसकण्टकेन वैणवेन विशाखिकादण्डेन सर्वविद्यासिद्धिविघ्नविनायकापनयनाङ्कुशेनेव सततपार्श्ववर्तिना विराजमानम्, अबहुभाषिणम्, मन्दहासिनम्, सर्वोपकारिणम्, कुमारब्रह्मचारिणम्, अतितपस्विनम्, महामनस्विनम्, कृशक्रोधम्, अकृतानुरोधम्, महानगरमिवादीनप्रकृतिशोभितम्, मेरुमिव कल्पतरुपल्लवराशिसुकुमारच्छायम्, कैलासमिव पशुपतिचरणरजःपवित्रितशिरसम्, शिवलोकमिव माहेश्वरगणानुयातम्, जलनिधिमिवानेकनदनदीसहस्रप्रक्षालितशरीरम्, जाह्नवीप्रवाहमिव बहुपुण्यतीर्थस्थानशुचिम्, धाम धर्मस्य, तीर्थं तथ्यस्य, कोशं कुशलस्य, पत्तनं पूततायाः, शालां शीलस्य, क्षेत्रं क्षमायाः, शालेयं शालीनतायाः, स्थानं स्थितेः, आधारं धृतेः, आकरं करुणायाः, निकेतनं कौतुकस्य, आरामं रामणीयकस्य, प्रासादं प्रसादस्य, अगारं गौरवस्य, समाजं सौजन्यस्य, सम्भवं सद्भावस्य, कालं कलेः, भगवन्तं साक्षादिव विरूपाक्षं भैरवाचार्यं ददर्श। भैरवाचार्यस्तु दूरादेव राजानं दृष्ट्वा दाक्षिणमिव जलनिधिश्चचाल। प्रथमतरोत्थितशिष्यलोकश्चोत्थाय प्रत्युज्जगाम

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१ 'एकामिव' ब २ 'ईषत्काचर०' ब.

निरन्तरामायामिनीमेकामिव भ्रूलेखां बिभ्राणम्, ईषत्केकरकाचकनीनिकेन रक्तापाङ्गनिर्गतांशुप्रतानेन मध्यधवलभासेन्द्रायुधेनेवातिदीर्घेण लोचनयुगलेन परितो महामण्डलमिवानेकवर्णरागमालिखन्तं, सितपीतलोहितपताकावलीशबलं शिववलिमिव दिक्षु विक्षिपन्तम्, तार्क्ष्यतुण्डकोटिकुब्जामग्रघोणम्, दूरविदीर्णसृक्किसंश्लिष्टकपोलम्, किञ्चिद्दन्तुरतया सदा हृदयसंनिहितहरमौलिचन्द्रातपेनेव निर्गच्छता दन्तालोकेन धवलयन्तं दिशां जालकम्, जिह्वाग्रस्थितसर्वशैवसंहितातिभारेणेव मनाक्प्रलम्बितौष्ठम्, प्रलम्बश्रवणपालीप्रेङ्खिताभ्यां स्फाटिककुण्डलाभ्यां शुक्रबृहस्पतिभ्यामिव सुरासुरविजयविद्यासिद्धिश्रद्धयानुबध्यमानम्, बद्धविविधौषधिमन्त्रसूत्रपङ्क्तिना सलोहवलयेनैकप्रकोष्ठेन शङ्खखण्डं पूर्णो दन्तमिव भगवता भवेन भग्नं भक्त्या भूषणीकृतं कलयन्तम्, अखिलरसकूपोद्वहनघटीयन्त्रमालामिव रुद्राक्षमालां दक्षिणेन पाणिना भ्रमयन्तम्, उरसि दोलायमानेनापिङ्गलाग्रेण कूर्चकलापेन संमार्जयन्तमिवान्तर्गतं निजरजोनिकरम्, अतिनिबिडनीललोममण्डलनिचितं च ध्यानलब्धेन ज्योतिषा दग्धमिव हृदयदेशं दधानम्, ईषत्प्रशिथिलवलिवलयबध्यमानतुन्दम्, उपचीयमानस्फिग्मांसपिण्डकम्, पाण्डुरपवित्रक्षौमावृतकौपीनम्, सावष्टम्भपर्यङ्कबन्धमण्डलितेनामृतफेनश्वेतरुचा योगपट्टकेन वासुकिनेवाप्रतिहतानेकमन्त्रप्रभावाविर्भूतेन प्रदक्षिणीक्रियमाणम्, अरुणतामरससुकुमारतलस्य पादयुगलस्य निर्मलैर्नखमयूखजालैर्जर्जरयन्तमिव महानिधानोद्धरणरसेन रसातलम्, तोयक्षालितशुचिना धौतपादुकायुगलेन हंसमिथुनेनेव भागीरथीतीर्थयात्रापरिचयागतेनामुच्यमानचरणान्तिकम्, शिखरनिखातकुब्जकालायसकण्टकेन वैणवेन विद्यासिकादण्डेन सर्वविद्यासिद्धिविघ्नविनायकापनयनाङ्कुशेनेव सततपार्श्ववर्तिना विराजमानम्, अबहुभाषिणम्, मन्दहासिनम्, सर्वोपकारिणम्, कुमारब्रह्मचारिणम्, अतितपस्विनम्, महामनस्विनम्, कृशक्रोधम्, अकृशानुरोधम्, महानगरमिवादीनप्रकृतिशोभितम्, मेरुमिव कल्पतरुपल्लवराशिसुकुमारच्छायम्, कैलासमिव पशुपतिचरणरजःपवित्रितशिरसम्, शिवलोकमिव माहेश्वरगणानुयातम्, जलनिधिमिवानेकनदनदीसहस्रप्रक्षालितशरीरम्, जाह्नवीप्रवाहमिव बहुपुण्यतीर्थस्थानशुचिम्, धाम धर्मस्य, तीर्थं तथ्यस्य, कोशं कुशलस्य, पत्तनं पूततायाः, शालां शीलस्य, क्षेत्रं क्षमायाः, शालेयं शालीनतायाः, स्थानं स्थितेः, आधारं धृतेः, आकरं करुणायाः, निकेतनं कौतुकस्य, आरामं रामणीयकस्य, प्रासादं प्रसादस्य, अगारं गौरवस्य, समाजं सौजन्यस्य, सम्भवं सद्भावस्य, कालं कलेः, भगवन्तं साक्षादिव विरूपाक्षं भैरवाचार्यं ददर्श । भैरवाचार्यस्तु दूरादेव राजानं दृष्ट्वा शशिनमिव जलनिधिश्चचाल । प्रथमतरोत्थितशिष्यलोकश्चोत्थाय प्रत्युज्जगाम

१ 'दन्तमिव' ब. २ 'ईषत्ताचर०' ब.

रमर्पितश्रीफलोपायनश्च जह्नुकर्णसमुद्गीर्यमाणगङ्गाप्रवाहह्रादगम्भीरया गिरा स्वस्तिशब्दमकरोत् ।

नरपतिरपि प्रीतिविस्तार्यमाणधवलिम्ना चक्षुषा प्रत्यर्पयन्निव बहुतराणि पुण्डरीकवनानि, ललाटपट्टपर्यस्तेन चोदंशुना शिखामणिना महेश्वरप्रसादमिव तृतीयनयनोद्गमेन प्रकाशयन्नावर्जितकर्णपल्लवपलायमानमधुकरः शिवसेवासमुन्मूलिताशेषपापपल्लवमुच्यमान इव, दूरावनतः प्रणाममभिनवं चकार। आचार्योऽपि—'आगच्छ। अत्रोपविश' इति शार्दूलचर्मात्मीयमदर्शयत्। उपदर्शितप्रश्रयस्तु राजा मत्तहंसकलगद्गदस्वरसुभगां मधुरसमर्थां महानदीमिव प्रवर्तयन्वाचं व्याजहार—'भगवन्, नार्हसि मामन्यनृपस्खलितैः खलीकर्तुम्। अद्योपराजकोपेक्षितायां हतलक्ष्म्याः खल्वयं शीलापराधो द्रविणदौरात्म्यं वा यदेवमाचरति मयि गुरुः। अभूमिरयमुपचाराणाम्। अलमतियन्त्रणया। दूरस्थितोऽपि मनोरथशिष्योऽयं जनो भवताम्। माननीयं च गुरुवल्लोल्लङ्घनमर्हति गुरोरासनम्। आसतां च भवन्त एवात्र' इति व्याहृत्य परिजनोपनीते वाससि निषसाद। भैरवाचार्योऽपि प्रीत्यानतिक्रमणीयं नृपवचनमनुवर्तमानः पूर्ववत्तदेव व्याघ्राजिनमभजत।

आसीने च सराजके परिजने शिष्यजने च समुचितमर्घ्यादिकं चक्रे। क्रमेण च नृपमाधुर्यहृतान्तःकरणः शशिकरनिकरविमला दशनदीधितीः स्फुरन्तीः शिवभक्तीरिव साक्षाद्दर्शयन्नुवाच—'तात, अतिनम्रतैव ते कथयति गुणानां गौरवम्। सकलसम्पत्पात्रमसि। विभवानुरूपास्तु प्रतिपत्तयः। जन्मनः प्रभृत्यदत्तदृष्टिरस्मि स्वापतेयेषु। यतः सकलदोषकलापानलेन्धनैर्धनैरविक्रीतं क्वचिच्छरीरकमस्ति। भैक्षरक्षिताः सन्ति प्राणाः। दुर्गृहीतानि कतिचिद्विद्यन्ते विद्याक्षराणि। भगवच्छिवभट्टारकपादसेवया समुपार्जिता कियत्यपि सन्निहिता पुण्यकणिका। स्वीक्रियतां यदत्रोपयोगार्हम्। प्रतनुगुणग्राह्याणि कुसुमानीव हि भवन्ति सतां मनांसि। अपि च। विद्वत्संमताः श्रूयमाणा अपि सुखयन्ति साधवः शब्दा इव, सुधीरेऽपि हि मनसि यशांसि कुर्वन्ति विवरं, विशतः कुतूहलस्य फेनधवलैः स्रोतोभिरिवापह्रियमाणो गुणगणैरानीतोऽस्मि कल्याणिना' इति।

राजा तु तं प्रत्यवादीत्—'भगवन्, अनुरक्तेष्वपि शरीरादिषु साधूनां स्वामिन एव प्रणयिनः। युष्मद्दर्शनादुपार्जितमेव चापरिमितं कुशलजातम्। अनेनैवागमनेन स्पृहणीयं पदमारोपितोऽस्मि गुरुणा।' इति विविधाभिश्च कथाभिश्चिरं स्थित्वा गृहमगात्।

अन्यस्मिन्दिवसे भैरवाचार्योऽपि राजानं द्रष्टुं ययौ। तस्मै च राजा सान्तःपुरं सपरिजनं सकोषमात्मानं निवेदितवान्। स च विहस्योवाच—

१ 'पापमलत्व०' ख. २ 'समुपार्जिताः कियत्योपि सन्निहिताः पुण्यकणिका.' ख ३ 'सुखयन्ति' इति नास्ति अ-क-पुस्तकयोः. ४ 'कृतमनेनैवानुगमनेन' ख.

'तात, क्व विभवः, क्व च वयं वनवर्धिताः। धनोष्मणा म्लायत्यलं लतेव मनस्विता। खद्योतानामिवास्माकमियमपरोपतापिनी राजते तेजस्विता। भवादृशा एव भाजनं भूतेः' इति स्थित्वा च कञ्चित्कालं जगाम।

परिव्राट् तेनैव क्रमेण पञ्च पञ्च राजतानि पुण्डरीकाण्युपायनीचकार। एकदा तु श्वेतकर्पटावृतं किमप्यादाय प्राविशत्। उपविश्य च पूर्ववत्स्थित्वा मुहूर्तमब्रवीत्—'महाभाग, भवन्तमाह भगवान्यथास्मच्छिष्यः पातालस्वामिनामा ब्राह्मणः। तेन ब्रह्मराक्षसहस्तादपहृतो महासिरट्टहासनामा। सोऽयं भवद्भुजयोग्यो गृह्यताम्'। इत्यभिधायापहृतकर्पटावच्छादनात्परिवारादाचकर्ष शरद्गगनमिव पिण्डतां नीतम्, कालिन्दीप्रवाहमिव स्तम्भितजलम्, नन्दकजिगीषया कृष्णकोपितं कालियमिव कृपाणतां गतम्, लोकविनाशाय प्रकाशितधारासारं प्रलयकालमेघखण्डमिव नभस्तलात्पतितम्, दृश्यमानविकटदन्तमण्डलं हासमिव हिंसायाः, हरिबाहुदण्डमिव कृतदृढमुष्टिग्रहम्, सकलभुवनजीवितापहरणक्षमेण कालकूटेनेव निर्मितम्, कृतान्तकोपानलतप्तेनेवायसा घटितम्, अतितीक्ष्णतया पवनस्पर्शेनापि रुषेव क्वणन्तम्, मणिसभाकुट्टिमपतत्प्रतिबिम्बच्छद्मनात्मानमपि द्विधेव पाटयन्तम्, अरिशिरश्छेदलग्नैः कचैरिव किरणैः करालितधारम्, मुहुर्मुहुस्तडिदुन्मेषतरलैः प्रभाचक्रच्छुरितैर्जर्जरितातपम्, खण्डशश्छिन्दन्तमिव दिवसम्, कटाक्षमिव कालरात्रेः, कर्णोत्पलमिव कालस्य, ओङ्कारमिव क्रौर्यस्य, अलङ्कारमहङ्कारस्य, कुलमित्रं कोपस्य, देहं दर्पस्य, सुसहायं साहसस्य, अपत्यं मृत्योः, आगमनमार्गं लक्ष्म्याः, निर्गमनमार्गं कीर्तेः, कृपाणम्।

अवनिपतिस्तु तं गृहीत्वा करेणायुधप्रीत्या प्रतिमानिभेनालिङ्गन्निव सुचिरं ददर्श। सन्दिदेश च—'वक्तव्यो भगवान्परद्रव्यग्रहणावशादुर्विदग्धमपि हि मे मनो युष्मद्विषये न शक्नोति वचनव्यतिक्रमव्यभिचारमाचरितुम्' इति। परिव्राट् तु गृहीते तस्मिन्परितुष्टः 'स्वस्ति भवते, साधयामः' इत्युक्त्वा निरयासीत्। नृपश्च प्रकृत्या वीररसानुरागी तेन कृपाणेनामन्यत करतलवर्तिनीं मेदिनीम्।

अथ व्रजत्सु दिवसेष्वेकदा भैरवाचार्यो राजानमुपह्वरे सोपग्रहमवादीत्—'तात, स्वार्थालसाः[१] परोपकारदक्षाश्च प्रकृतयो भवन्ति भव्यानाम्। भवादृशां चार्थिदर्शनं महोत्सवः प्रणयनमाराधनमर्थग्रहणमुपकारः। भूमिरसि सर्वलोकमनोरथानां येनाभिधीयसे। श्रूयताम्। भगवतो महाकालहृदयनाम्नो महामन्त्रस्य कृष्णस्रगम्बरानुलेपेनाकल्पेन कल्पकथितेन महाश्मशाने जपकोट्या कृतपूर्वसेवोऽस्मि। तस्य वेतालसाधनावसाना सिद्धिः। असहायैश्च सा दुरवापा। त्वं चालमस्मै कर्मणे। त्वयि च गृहीतभरे भविष्यन्त्यपरे

१ 'स्वार्थलालसाः' ब.

सहायास्त्रयः। एकः स एवास्माकं टीटिभनामा बालमित्रं मस्करी यो भवन्तमुपतिष्ठते। द्वितीयः स पातालस्वामी। अपरो मच्छिष्य एव कर्णतालनामा द्राविडः। यदि साधु मन्यसे ततो नीयतामयं दिङ्नागहस्तदीर्घो गृहीताट्टहासो निशामेकामेकदिङ्मुखार्गलतां बाहुः' इति। कृतवचसि च तस्मिन्नन्धकारं प्रविष्ट इव दृष्टप्रकाशः प्राप्तोपकारावकाशः प्रमुदितेनान्तरात्मना नरेन्द्रः समभाषत—'भगवन्, परमनुगृहीतोऽस्म्यनेन शिष्यजनसामान्येन निदेशेन कृतपरिग्रहमिवात्मानमवैमि' इति। ननन्द च तेन नरेन्द्रव्याहृतेन भैरवाचार्यः। चकार च सङ्केतम्—'अस्यामेवागामिन्यामसितपक्षचतुर्दशीक्षपायामियत्यां वेलायाममुष्मिन्महाश्मशानसमीपभाजि शून्यायतने शस्त्रद्वितीयेनायुष्मता द्रष्टव्या वयम्' इति।

अथातिक्रान्तेष्वहःसु प्राप्तायां च तस्यामेव कृष्णचतुर्दश्यां शैवेन विधिना दीक्षितः क्षितिपो नियमवानभूत्। कृताधिवासं च सम्पादितगन्धधूपमाल्यादिपूजं खड्गमट्टहासमकरोत्। ततः परिणते दिवसे केनापि कर्मसाधनाय कृतरुधिरबलिविधानास्विव लोहितायमानासु दिक्षु, रुधिरबलिलम्पटासु च वेतालजिह्वास्विव लम्बमानासु च रविदीधितिषु, नरेन्द्रानुरागेण गृहीतापरदिशि स्वयमिव दिक्पालतां चिकीर्षति सवितरि, यातुधानीष्विव वर्धमानासु तरुच्छायासु, पातालतलवासिषु विग्रहाय दानवेष्विवोत्तिष्ठत्सु तमोमण्डलेषु, नभसि पुञ्जीभवति रौद्रं कर्म दिदृक्षमाण इव नक्षत्रगणे, विगाढायां शार्वर्याम्, सुप्तजने निःशब्दस्तिमिते निशीथे, राजा सान्तःपुरं परिजनं वञ्चयित्वा वामकरस्फुरत्स्वदक्षिणकरेणोत्पातं खड्गमट्टहासमादाय, विसर्पता च खड्गप्रभापटलेन नीलांशुकपटेनेव दर्शनभयादवगुण्ठिततनिखिलगात्रयष्टिरनादिष्टयाप्यनुगम्यमानो राजलक्ष्म्या, पृष्ठतः परिमललग्नमधुकरवेणिव्याजेन केशेष्विव कर्मसिद्धिमाकर्षन्नेकाकी नगरान्निरगात्। अगाच्च तमुद्देशम्।

अथ प्रत्युज्जगमुस्ते त्रयो द्रौणिकृपकृतवर्माण इव सौप्तिके सन्नद्धाः, स्नाताः, स्रग्विणो गृहीतविकटवेशाः, कुसुमशेखरसञ्चारिभिः क्रियमाणमन्त्रशिखाबन्धा इव गुञ्जद्भिः षट्चरणैः,[1] उष्णीषपट्टकौल्ललाटमध्यघटितविकटस्वस्तिकग्रन्थीन्महामुद्राबन्धानिव धारयन्तो मूर्धभिः, एकश्रवणविवरवितततविमलदन्तपत्रप्रभालोकलेपधवलितकपोलैर्मुखैरापिबन्त इव निशाचरापचयचिकीर्षया शार्वरमन्धकारम्, इतरकर्णावलम्बिनां रत्नकुण्डलानामच्छाच्छया रुचा गोरोचनयेव मन्त्ररञ्जितया समालब्धाः, स्वप्रतिबिम्बगर्भैःकर्मसिद्धये दत्तपुरुषोपहारानिवोल्लासयन्तो निशितान्निस्त्रिंशान्, निस्त्रिंशांशुसन्तानसीमन्तिततिमिरामात्मीयात्मीयदिग्भागसंरक्षणाय त्रिधेव त्रियामां पाटयन्तः, सार्धचन्द्रैः कलधौतबुद्बुदावलितरलतारागणैर्निशाया इव परुषासिधारानिकृत्तैः खड्गैर्गृहीतैश्चर्मफलकैरकाण्डशार्वरीमपरां घटयन्तः,[2] काञ्चनशृङ्खलाकलापनियमित-

१ 'जननिःशब्द०' अ-क. २ '०लम्पाहाः' ब.

निविडनिष्प्रवाणयः, बद्धासिधेनवः, टीटिभकर्णतालपातालस्वामिनो निवेदितवन्तश्चात्मानम्। अवनिपतिस्तु—'कोऽत्र कः' इति त्रीनपृच्छत्। आचचक्षिरे च स्वं स्वं नाम त्रयोऽपि ते। तैरेव चानुगम्यमानो जगाम तां बलिदीपालोकजर्जरितगुग्गुलुधूपधूमगृह्यमाणदिग्भागतया विक्षिप्यमाणरक्षासर्षपाधैदग्धान्धकारपलायमाननिशामिव, समुपकल्पितसर्वोपकरणां, निःशब्दां च गम्भीरां च भीषणां च साधनभूमिम्।

तस्यां च कुमुदधूलिधवलेन भस्मना लिखितस्य महतो मण्डलस्य मध्ये स्थितं दीप्ततरतेजःप्रसरम्, पृथुपरिवेशपरिक्षिप्तमिव शरत्सवितारम्, मध्यमानक्षीरोदावर्तवर्तिनमिव मन्दरम्, रक्तचन्दनानुलेपिनो रक्तस्रगम्बराभरणस्योत्तानशयस्य शवस्योरस्युपविश्य जातजातवेदसि मुखकुहरे प्रारब्धाग्निकार्यम्, कृष्णाङ्गरागम्, कृष्णप्रतिसरम्, कृष्णवाससम्, कृष्णतिलाहुतिनिभेन विद्याधरत्वतृष्णया मानुषनिर्माणकारणकालुष्यपरमाणूनिव क्षयमुपनयन्तम्, आहुतिदानपर्यस्ताभिः प्रेतमुखस्पर्शदूषितं प्रक्षालयन्तमिवाशुशुक्षणिं करनखदीधितिभिः, धूमलोहितेन चक्षुषा क्षतजाहुतिमिव हुतभुजि पातयन्तम्, ईषद्विवृताधरपुटप्रकटितसितदशनशिखरेण दृश्यमानमूर्तमन्त्राक्षरपङ्क्तिनेव मुखेन किमपि जपन्तम्, होमश्रमस्वेदसलिलप्रतिबिम्बितामिरासन्नदीपिकाभिर्दहन्तमिव सिद्धये सर्वावयवान्, अंसावलम्बिना बहुगुणेन विद्याराजेनेव ब्रह्मसूत्रेण परिगृहीतं भैरवाचार्यमपश्यत्। उपसृत्य चाकरोन्नमस्कारम्। अभिनन्दितश्च तेन स्वव्यापारमन्वतिष्ठत्।

अत्रान्तरे पातालस्वामी शातक्रतवीमाशामङ्गीचकार। कर्णतालः कौबेरीम्। परिव्राट् प्राचेतसीम्। राजा तु त्रैशङ्कवेन ज्योतिषाङ्कितां ककुभमलङ्कृतवान्।

एवं चावस्थितेषु दिक्पालेषु दिक्पालभुजपञ्जरप्रविष्टे निःसाध्वसं कर्म साधयति भैरवं भैरवाचार्ये, इति चिर कृतकोलाहलेषु निष्फलप्रयत्नेषु प्रत्यूहकारिषु शान्तेषु कौणपेषु, गलत्यर्धरात्रसमये मण्डलस्य नातिदवीयस्युत्तरेणाकस्मात्प्रलयमहावराहदंष्ट्राविवरमिव दर्शयन्ती क्षितिरदीर्यत। सहसैव च तस्माद्विवरादाशावारणोत्क्षिप्त इवालानलोहस्तम्भः, महावराहपीवरस्कन्धपीठो नरकासुर इव भुवो गर्भादुद्गतः, बलिदानव इव निश्चोत्थितः पातालम्, इन्द्रनीलप्रासाद इवोपरिज्वलितरत्नप्रदीपः, स्निग्धनीलघननिबिडकुटिलकुन्तलकान्तमौलिरुन्मीलन्मालतीमुण्डमालः, गद्गदतया स्वरस्य स्वभावपाटलतया च चक्षुषः क्षीब इव यौवनमदेन, वल्गद्दामकः, करसम्पुटमृदितया मृदा दिङ्नागकुम्भाभौ अंसकूटौ पुनः पुनः परिपद्मयन्, सान्द्रचन्दनकर्दमदत्तैरस्थवस्थास्थासकैरतिसितजलधरशवलशारित इव शारदाकाशैकदेशः, केतकीगर्भपत्रपाण्डुरस्य चण्डातकस्योपरि क्षामतरीकृतकुक्षिः, कक्ष्याबन्धं निः...

विलासविक्षिप्तेन धवलव्यायामफालीपटान्तेन धरणितलगेन धार्यमाण इव पृष्ठतः शेषेण, स्थिरस्थूलोरुदण्डः, भूमिभङ्गभयेनेव मन्थराणि स्थापयन्पदानि, निर्भरगर्वगुरु कथमपि शैलमिव गात्रमुद्वहन्दर्पेण, मुहुर्मुहुरुरसि द्विगुणिते दोष्णि वामे, तिर्यगुत्क्षिप्ते च दक्षिणे जङ्घाकाण्डे कुण्डलिते चण्डस्फोटनटाङ्कारैः कर्मविप्रनिर्घातानिव पातयन्नेकेन्द्रियविकलमिव जीवलोकं कुर्वन्कुवलयश्यामलः पुरुष उज्जगाम। जगाद च विहस्य नरसिंहनादनिर्घोषघोरया भारत्या—'भो विद्याधरीश्रद्धाकामुक किमयं विद्यालवावलेपः सहायमदो वा यदस्मै जनायानिवेद्य बलिं बालिश इव सिद्धिमभिलषसि। का ते दुर्बुद्धिरियम्। एतावता कालेन क्षेत्राधिपतिरस्य मसाङ्गेव लब्धव्यपदेशस्य देशस्य नागतन्त्रे श्रोत्रोपकण्ठं श्रीकण्ठनामा नागोऽहम्। अनिच्छति मयि का शक्तिर्ग्रहगणस्यापि गन्तुं गगने। भूनाथोऽप्ययमनाथस्तपस्वी यस्त्वादृशैः शैवापसदैरुपकरणीक्रियते। सहस्वेदानीं सहामुना दुर्नरेन्द्रेण दुर्नरेन्द्रदुर्नयस्य फलम्' इत्यभिधाय च निष्ठुरैः प्रकोष्ठप्रहारैस्त्रीनपि टीटिभप्रभृतीनभिमुखं प्रधावितान्सशरीरावरणकृपाणानपातयत्।

अथापूर्वाधिक्षेपश्रवणाद्दुःखमर्षैरप्यमर्षस्वेदच्छलेनानेकसमरपीतमसितमसिधाराजलमिव वमद्भिरवयवैरपि रोमाञ्चनिभेन मुक्तशरशतशल्यनिकरभरमुद्गिरमिवात्मानं रणाय कुर्वन्निरुद्धहासेनापि प्रतिबिम्बिततारागणेन स्पष्टदृष्टधवलदन्तमालमवज्ञया हसन्निव, कथ्यमानसत्त्वावष्टम्भः परिकरबन्धविभ्रमभ्रमितकरनखकिरणचक्रवालेन व्यपगमनाशङ्कया नागदमनमण्डलबन्धेनेव स्पन्दयन्दिशो, नरनाथः सावज्ञमवादीत्—'अरे काकोदर काक, मयि स्थिते राजहंसे न जिह्रेषि बलिं याचितुम्। अश्लीलैः किं वा परुषभाषितैः। भुजे वीर्यं निवसति सताम्, न वाचि। प्रतिपद्यस्व शस्त्रम्। अयं न भवसि। अगृहीतहेतिव्यतिशिक्षितो मे भुजः प्रहर्तुम्' इति। नागस्तु—'अनादृततरसैव हि। किं शस्त्रेण। भुजाभ्यामेव भनज्मि भवतो दर्पम्' इत्यभिधायास्फोटयामास। नरपतिरपि निरायुधमायुधेन युधि लज्जमानो जेतुमुत्सृज्य सचर्मफलकमट्टहाससमसितमौक्तिकस्योपरि बबन्ध बाहुयुद्धाय कक्ष्याम्। युयुधाते च निर्दयास्फोटनस्फुटितभुजरुधिरसीकरसिच्यमानौ, निशाम्भोभिरिव पतद्भिर्मधुदण्डैः दानवमयमिव कुर्वाणौ भुवनं तौ। नचिराच्च पातयामास भूतले भुजङ्गं भूपतिः। जग्राह च केशेषु। उच्चखान च निरदक्षैपुस्तहासम्। अपश्यच्च धवलकमानान्तरेणास्य यज्ञोपवीतम्। उपसंहृतनरव्यापारश्चावादीत्—'दुर्विनीत, अस्ति मे दुर्नयनिर्वाहणीयमिदम्। यतो विश्वपशोपापरिपातनानि' इत्युक्त्वोन्मुमोच तम्। अनन्तरं च तद्भैरवाचार्यनिवद्भ्यो उभाभ्यां

१ 'दुर्नरेन्द्रेण दुर्नरेन्द्र' क—ख. २ स्फुरन्ति: क—ख—पुस्तकयोः.

ददर्श शारदि विकसतां कमलवनानामिव च घ्राणावलेपिनमामोदमजिघ्रत्। झटिति च नूपुरशब्दमशृणोत्। व्यापारयामास च शब्दानुसारेण दृष्टिम्।

अथ करतलस्थितस्याट्टहासस्य मध्ये तडितमिव नीलजलधरोदरे स्फुरन्तीम्, प्रभया पिबन्तीमिव त्रियामाम्, तामरसहस्ताम्, कोमलाङ्गुलिरागराजिजालकानि च चरणलग्नानि वेलाबालविद्रुमलतावनानीवाकर्षन्तीम्, करपङ्कजसङ्कोचाशङ्कया शशाङ्कमण्डलमिव खण्डशः कृतं निर्मलचरणनखनिवहनिभेन बिभ्रतीम्, गुल्फावलम्बिनूपुरपुटतया स्थितनिविडकटकावलिबन्धनादिव परिभ्रंशयागताम्, बहुविधकुसुमशकुनिशतशोभितातपवनचलिततनुतरङ्गादतिस्वच्छादंशुकादुदधिसलिलादिवोत्तरन्तीम्, उदधिजन्मप्रेम्णा त्रिवलिच्छलेन त्रिपथगयेव परिष्वक्तमध्याम्, अत्युन्नतस्तनमण्डलाम्, दृश्यमानदिङ्नागकुम्भामिव ककुभम्, मदेलैरावतकरशीकरनिकरमिव तारत्तारागणतारं हारमुरसा दधानाम्, धवलचामरैरिव च मन्दमन्दनिःश्वासदोलायितैर्हारकिरणैरुपवीज्यमानाम्, स्वभावलोहितेन मदान्धगन्धेभकुम्भास्फालनसंक्रान्तसिन्दूरेणेव करद्वयेन द्योतमानाम्, हरशिखण्डेन्दुद्वितीयखण्डेनेव कुण्डलीकृतेन ज्योत्स्नामुचा दन्तपत्रेण विभ्राजमानाम्, कौस्तुभगर्भभित्तिस्तबकेनेव च श्रवणलग्नेनाशोककिसलयेनालङ्कृताम्, महता मातङ्गमदमयेन तिलकेनादृश्यच्छत्रच्छायामण्डलेनेवाविरहितललाटाम्, आपादतलादासीमन्ताच्च चन्द्रातपधवलेन चन्दनेनादिराजयशसेव धवलीकृताम्, धरणितलचुम्बिनीभिः कण्ठकुसुममालाभिः सरिद्भिरिव सागराधिष्ठाभिरधिष्ठिताम्, मृणालकोमलैरवयवैः कमलसम्भवत्वमनक्षरमाचक्षाणां श्रियमपश्यत्। असंभ्रान्तश्च पप्रच्छ—'भद्रे, कासि केयासि ! किमर्थं वा दर्शनपथमागतासि' इति। सा तु स्त्रीजनविरुद्धेनावष्टम्भेनाभिभवन्तीवाभाषत तम्—'वीर, विद्धि मां नारायणोरःस्थलीलीलाविहारहरिणीम्, पृथुभरतभगीरथादिराजवंशपताकाम्, सुभटभुजजयस्तम्भविलासशालभञ्जिकाम्, रणरुधिरतरङ्गिणीतरङ्गक्रीडादोहददुर्ललितराजहंसीम्, सितनृपच्छत्रषण्डशिखण्डिनीम्, अतिनिशितशस्त्रधारावनभ्रमणविभ्रमसिंहीम्, असिधाराजलकमलिनीं श्रियम्। अपहृतास्मि तवामुना शौर्यरसेन। याचस्व। ददामि ते वरमभिलषितम्' इति।

वीराणां स्वपुनरुक्ताः परोपकाराः। यतो राजा तां प्रणम्य स्वार्थविमुखो भैरवाचार्यस्य सिद्धिं ययाचे। लक्ष्मीस्तु देवी प्रीततरहृदया विस्तीर्यमाणेन चक्षुषा क्षीरोदेनेवोपरि पर्यस्तेनाभिषिञ्चन्ती भूपालम् 'एवमस्तु' इत्यब्रवीत्। अवादीच्च पुनः—'अनेन सत्त्वोत्कर्षेण भगवच्छिवभट्टारकभक्त्या चासाधार-

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१ '०स्थितस्यैवाट्ट' ब. २ 'मध्यलग्नैरा०' ब. ३ 'सागराद्रयाभिः' ब.
४ एतन्नास्ति अ-क-पुस्तकयोः. ५ '०राजपृथुवंश०' ब.

णया भवान्भुवि सूर्याचन्द्रमसोस्तृतीय इवाविच्छिन्नस्य प्रतिदिनमुपचीयमानवृद्धेः शुचि[1]सुभगसत्यत्यागधैर्यशौण्डपुरुषप्रकाण्डप्रायस्य महतो राजवंशस्य कर्ता भविष्यति । यस्मिन्नुत्पत्स्यते सर्वद्वीपानां भोक्ता हरिश्चन्द्र इव, हर्षनामा चक्रवर्ती त्रिभुवनविजिगीषुर्द्वितीयो मान्धातेव यस्यायं करः स्वयमेव कमलमपहाय ग्रहीष्यति चामरम्' इति वचसोऽन्ते तिरोबभूव ।

भूमिपालस्तु तदाकर्ण्य हृदयेनातिमात्रमप्रीयत । भैरवाचार्योऽपि तस्या देव्यास्तेन वचसा कर्मणा च सम्यगुपपादितेन सद्य एव कुन्तली किरीटी हारी केयूरी मेखली मुद्गरी खड्गी[2] च, भूत्वावाप विद्याधरत्वम् । प्रोवाच च—'राजन्, अदूरव्यापिनः फल्गुचेतसामलसानां मनोरथाः । सतां तु भुवि विस्तारवत्यः स्वभावेनैवोपकृतयः । स्वप्नेऽप्यसम्भावितां दातुमिमां दक्षिणां क्षमः कोऽन्यो भवन्तमपहाय । सम्पत्कणिकामपि प्राप्य तुलेव लघुप्रकृतिरुन्नतिमायाति । त्वदीयैर्गुणैरुपकरणीकृतस्य त्वत्त एव च लब्धात्मलाभस्य निर्लज्जतेयमस्य मूढहृदयस्य, [3]यदिच्छामि येन केनचित्कार्यलवोपपादनोपयोगेन स्मरयितुमात्मानम्' इति । प्रत्युपकारदुष्प्रवेशास्तु भवन्ति धीराणां हृदयावष्टम्भाः । यतस्तं राजा 'भवत्सिद्धैव परिसमाप्तकृत्योऽस्मि । साधयतु मान्यो यथासमीहितं स्थानम्' इति प्रत्याचचक्षे ।

तथोक्तश्च भूभुजा जिगमिषुः सुहृदं समालिङ्ग्य टीटिभादीन्कुवलयवनेनेवावश्यायशीकरस्राविणा सास्रेण चक्षुषा वीक्षमाणः क्षितिपतिं पुनरुवाच—'तात, ब्रवीमि—यामीति न स्नेहसदृशम् । त्वदीयाः प्राणा इति पुनरुक्तम् । गृह्यतामिदं शरीरकमिति व्यतिरेकेणार्थकरणम् । तिलशः क्रीता वयमिति नोपकारानुरूपम् । बान्धवोऽसीति दूरीकरणमिव । त्वयि स्थितं हृदयमित्यप्रत्यक्षम् । त्वद्विरहकारिणी कारणेयं नः सिद्धिरित्यश्रद्धेयम् । निष्कारणस्तवोपकार इत्यनुवादः । स्मर्तव्या वयमित्याज्ञा । सर्वथा कृतघ्नालापेष्वसज्जनकथासु च चेतसि कर्तव्योऽयं स्वार्थनिष्ठुरो जनः' इत्यभिधाय वेगच्छिन्नहारोच्छलितमुक्ताफलनिकरताडिततारागणं गगनतलमुत्पपात । ययौ च सीमन्तितग्रहग्रामः सिद्धोचितं धाम । श्रीकण्ठोऽपि—'राजन्, पराक्रमक्रीतः कर्तव्येषु नियोगेनानुग्राह्यो ग्राहितजिनयोऽयं जनः' इत्यभिधाय राजानुमोदितस्तदेव भूयो भूविवरं विवेश ।

नरपतिरपि तु क्षीणभूयिष्ठायां क्षपायां, प्रवातुमारब्धे प्रबुध्यमानकमलिनीनिःश्वाससुरभौ वनदेवतांशुकापहरणपरिहासस्वेदिनीव सावश्यायशी-

१ '०शुभगसत्यसत्यागशौर्यशौण्डि०' य. २ अनन्तरम् 'कवची' इत्यधिक य-पुस्तके. ३ 'यदिच्छामि' अ-फ. ४ '०रहानुवर्तिनी' य. ५ 'परिजन.' य.

करे परिमलाकृष्टमधुकृति कुमुदनिद्रावाहिनि निशापरिणतिजडे तुषारलेशिनि वनानिले, विरहविधुरचक्रवाकचक्रनिःश्वसितसन्तापितायामिवापरजलनिधिमवतरन्त्यां त्रियामायां, साक्षादागतलक्ष्मीविलोकनकुतूहलिनीष्विव समुन्मीलन्तीषु नलिनीषु, उन्निद्रपक्षिणि क्षरति कुसुमविसरमिव तुहिनकणनिकरं मृदुपवनलासितलते कानने, कमललक्ष्मीप्रबोधमङ्गलशङ्खेष्विव रसत्स्वन्तर्बद्धध्वनन्मधुकरेषु मुकुलायमानेषु कुमुदेषु, उज्जिहानरविरथवाजिविसृष्टैः प्रोथपवनैः प्रोत्सार्यमाणास्विव वारुण्यां ककुभि पुञ्जीभवन्तीषु श्यामालताकलिकासु तारकासु, मन्दरशिखराश्रयिणि मन्दानिललुलितकल्पलतावनकुसुमधूलिविच्छुरित इव धूसरीभवति सप्तर्षिमण्डले, सुरवारणाङ्कुश इव च्युते गलति तारामये मृगे, श्रीनपि टीटिभादीन्गृहीत्वा नागयुद्धव्यतिकरमलीमसानि शुचिनि वनवापीपयसि प्रक्षाल्याङ्गानि नगरं विवेश । अन्यस्मिन्नहनि तेषामात्मशरीरानन्तरस्नानभोजनाच्छादनादिना प्रीतिमकरोत् ।

कतिपयदिवसापगमे च परिव्राट् भूभुजा वार्यमाणोऽपि वनं ययौ । पातालस्वामिकर्णतालौ तु दौर्यानुरक्तौ तमेव सिषेवाते । सम्पादितमनोरथातिरिक्तविभवौ च सुभटमण्डलमध्ये निष्कृष्टमण्डलाग्रौ समरमुखेषु प्रथममुपयुज्यमानौ कथान्तरेषु चान्तरान्तरा राज्ञा समादिष्टौ विचित्राणि भैरवाचार्यचरितानि शैशववृत्तान्तांश्च कथयन्तौ तेनैव सार्धं जरामाजग्मतुरिति ।

इति श्रीबाणभट्टकृते हर्षचरिते राजवंशवर्णनं नाम

तृतीय उच्छ्वासः ।



१ 'तुषारलेशिनि' ब २ 'शरीरानन्तर स्नान' ब. ३ 'इति श्रीमहाकविचक्रचूडामणि—श्रीबाणभट्टविरचिते हर्षचरिते महाकाव्ये राजवंशवर्णनं नाम तृतीय उच्छ्वासः सम्पूर्णः' ब.

चतुर्थ उच्छ्वासः ।



योगं स्वप्नेऽपि नेच्छन्ति कुर्वते न करग्रहम् ।
महान्तो नाममात्रेण भवन्ति पतयो भुवः ॥ १ ॥
सकलमहीभृत्कम्पकृदुत्पद्यत एक एव नृपवंशे ।
विपुलेऽपि पृथुप्रतिमो दन्त इव गणाधिपस्य मुखे ॥ २ ॥

अथ तस्मात्पुष्पभूतेर्द्विजवरस्वेच्छागृहीतकोपो नाभिपद्म इव पुण्डरीकेक्षणात्, लक्ष्मीपुरःसरो रत्नसञ्चय इव रत्नाकरात्, गुरुबुधकविकलावत्तेजस्विभूनन्दनप्रायो ग्रहगण इवोदयस्थानात्, महाभारवाहनयोग्यः सागर इव सगरप्रभावात्, दुर्जयबलसनाथो हरिवंश इव शूरान्निर्जगाम राजवंशः । यस्मादविनष्टधर्मधवलाः प्रजासर्गा इव कृतमुखात्, प्रतापाक्रान्तभुवनाः किरणा इव तेजोनिधेः, विग्रहव्याप्तदिङ्मुखा गिरय इव भूभृत्प्रभवात्, धरणिधारणक्षमा दिग्गजा इव ब्रह्मकरात्, उर्ध्वीन्पातुमुद्यता जलधरा इव घनागमात्, इच्छाफलदायिनः कल्पतरव इव नन्दनात्, सर्वभूताश्रया विश्वरूपप्रकारा इव श्रीधरादजायन्त राजानः ।

तेषु चैवमुत्पद्यमानेषु क्रमेणोदपादि हूर्णहरिणकेसरी सिन्धुराजज्वरो गुर्जरप्रजागरो गान्धाराधिपगन्धद्विपकूटपाकलो लाटपाटवपाटच्चरो मालवलक्ष्मीलतापरशुः प्रतापशील इति प्रथितापरनामा प्रभाकरवर्धनो नाम राजाधिराजः । यो राज्याङ्गसङ्गीन्यभिषिच्यमान एव मलानीव मुमोच धनानि । यः परकीयेणापि कातरवल्लभेन रणमुखे तृणेनेव धृतेनालज्जत जीवितेन । यः करधृतधौतासिप्रतिबिम्बितेनात्मनाप्यदूयत समितिषु सहायेन रिपूणां पुरः प्रधनेषु धनुषापि नमता । यो मानी मानसेनाखिद्यत । यश्चान्तर्गतंपरिमितरिपुशल्यशङ्कुकीलितामिव निश्चलामुवाह राजलक्ष्मीम् । यश्च सर्वासु दिक्षु समीकृतसरित्तटावटविटपाटवीतरतृणगुल्मवल्मीकगिरिगहनैर्दण्डयात्रापथैः पृथुभिर्भृत्योपयोगाय व्यभजतेव वसुधां बहुधा । यं चालब्धयुद्धदोहदमात्मीयोऽपि सकलरिपुसंमुत्सारकः परकीय इव ततापप्रतापः । यस्य च वह्निमयो हृदयेषु जलमयो लोचनपुटेषु मारुतमयो निःश्वसितेषु क्षमामयोऽङ्गेषु आकाशमयः शून्यतायां पञ्चमहाभूतमयो मूर्त इवादृश्यत निहतप्रतिसामन्तान्तःपुरेषु प्रतापः । यस्य चासक्तेषु भूयस्तलेषु प्रतिबिम्बितेव तुल्यरूपा समलक्ष्यत लक्ष्मीः । तथा च यस्य प्रतापाग्निना भूतिः शौर्या-

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१ 'पुष्पभूतेः' ब. २ 'कलावृत' ब. ३ 'भूभृत्प्रवरात्' ब. ४ 'हूण०' ब. ५ '०कूटहस्तिज्वरः पाकलो' ब. ६ 'पाटज्वरः' ब. ७ 'अन्तर्गतामपरि०' ब. ८ 'समीकृतवटावट' अ. ९ 'तरुकण्टकतृण' ब. १० 'रिपुसमूहसमु०' ब.

त्मणा सिद्धिरसिधाराजलेन वंशवृद्धिः शस्त्रव्रणमुखैः पुरुषकारोक्तिर्धनुर्गुणकिणेन करगृहीतिरभवत्। यश्च वैरमुपायनं विग्रहमनुग्रहं समरागमं महोत्सवं शत्रुं निधिदर्शनमरिबाहुल्यमभ्युदयमाहवाह्वानं वरप्रदानमवस्कन्दपातं दिष्टवृद्धिं शस्त्रप्रहारपतनं वसुधाराममन्यत। यस्मिंश्च राजनि निरन्तरैर्यूपनिकरैरङ्कुरितमिव कृतयुगेन, दिङ्मुखविसर्पिभिरध्वरधूमैः पलायितमिव कलिना, ससुधैः सुरालयैरवतीर्णमिव स्वर्गेण, सुरालयशिखरोद्धूयमानैर्धवलध्वजैः पल्लवितमिव धर्मेण, बहिरुपरचितविकटसभासत्रप्रपाप्राग्वंशमण्डपैः प्रसूतेमिव ग्रामैः, काञ्चनमयसर्वोपकरणैर्विभवैर्विशीर्णमिव मेरुणा, द्विजदीयमानैरर्थकलशैः फलितमिव भाग्यसम्पदा।

तस्य च जन्मान्तरेऽपि सती पार्वतीव शङ्करस्य, गृहीतपरहृदया लक्ष्मीरिव लोकगुरोः, स्फुरत्तरलतारका रोहिणीव कलावतः, सर्वजनजननी बुद्धिरिव प्रजापतेः, महाभूभृत्कुलोद्गता गङ्गेव वाहिनीनायकस्य, मानसानुवर्तनचतुरा हंसीव राजहंसस्य, सकललोकार्चितचरणा त्रयीव धर्मस्य, दिवानिशममुक्तपार्श्वस्थितिररुन्धतीव महामुनेः, हंसमयीव गतिषु, परपुष्टमयीवालापेषु, चक्रवाकमयीव पतिप्रेम्णि, प्रावृण्मयीव पयोधरोन्नतौ, मदिरामयीव विलासेषु, निधिमयीवार्थसञ्चयेषु, वसुधारामयीव प्रसादेषु, कमलमयीव कोपसंग्रहेषु, कुसुममयीव फलदानेषु, संध्यामयीव वन्द्यत्वे, चन्द्रमयीव निरूपमत्वे, दर्पणमयीव प्रतिप्राणिग्रहणेषु, सामुद्रमयीव परचित्तज्ञानेषु, परमात्ममयीव व्याप्तिषु, स्मृतिमयीव पुण्यवृत्तिषु, मधुमयीव सम्भाषणेषु, अमृतमयीव तृप्त्यस्सु, तृप्तिमयीव भृत्येषु, निर्वृतिमयीव सखीषु, वेतसमयीव गुरुषु, गोत्रवृद्धिरिव विलासानाम्, प्रायश्चित्तशुद्धिरिव स्त्रीत्वस्य, आज्ञासिद्धिरिव मकरध्वजस्य, व्युत्थानवृद्धिरिव रूपस्य, दिष्टवृद्धिरिव रतेः, मनोरथसिद्धिरिव रामणीयकस्य, दैवसम्पत्तिरिव लावण्यस्य, वंशोत्पत्तिरिवानुरागस्य, वरप्राप्तिरिव कान्तेः, सर्गसमाप्तिरिव सौन्दर्यस्य, आयतिरिव यौवनस्य, अनभ्रवृष्टिरिव वैदग्ध्यस्य, अयशःप्रमृष्टिरिव लक्ष्म्याः, यशःपुष्टिरिव चारित्रस्य, हृदयतुष्टिरिव धर्मस्य, सौभाग्यपरमाणुसृष्टिरिव प्रजापतेः, शमस्यापि शान्तिरिव, विनयस्यापि विनीतिरिव, आभिजात्यस्याप्यभिजातिरिव, संयमस्यापि संयतिरिव, धैर्यस्यापि धृतिरिव, विभ्रमस्यापि विश्रान्तिरिव यशोमती नाम महादेवी प्राणानां प्रणयस्य विस्रम्भस्य धर्मस्य सुखस्य च भूमिरभूत्। यास्य वक्षसि नरकजितो लक्ष्मीरिव ललास।

निसर्गत एव च स नृपतिरादित्यभक्तो बभूव। प्रतिदिनमुदये दिनकृतः स्नातः सितदुकूलधारी धवलकर्पटप्रावृतशिराः प्राङ्मुखः क्षितौ जानुभ्यां

१ '०धारारसमसमन्वित' अ–क. २ 'प्रसूतमिव' य. ३ 'गृहीतहृदया' घ. ४ 'वरप्राप्तिरिव सौभाग्यस्य, उत्पत्तिभूमिरिव कान्तेः' घ. ५ 'सौहार्दस्य भाग्यरूपपरमाण०' ण

स्थित्वा कुङ्कुमपङ्कानुलिप्ते मण्डलके पवित्रपद्मरागपात्रीनिहितेन स्वहृदयेनेव सूर्यानुरक्तेन रक्तकमलषण्डेनार्घं ददौ । अजपच्च जप्यं[१] सुचरितः प्रत्युषसि मध्यन्दिने दिनान्ते चापत्यहेतोः प्राध्वं प्रयतेन मनसा जजपूको मधमादिस्वहृदयम् ।

भक्तजनानुरोधविधेयानि तु भवन्ति देवतानां मनांसि । यतः स राजा कदाचिद्ग्रीष्मसमये यदृच्छया सितकरकरसितसुधाधवलस्य हर्म्यस्य पृष्ठे सुष्वाप । पार्श्वे चास्य द्वितीयशयने देवी यशोमती शिश्ये । परिणतप्रायायां तु श्यामायाम्, आसन्नप्रभातवेलाविलुप्यमानलावण्ये लिलम्बिषमाणे सीदत्तेजसि तारकेश्वरे, कराग्रस्पृष्टकुमुदिनीप्रमोदजन्मनि शशधरस्वेद इव गलत्यतिशीतलेऽवश्यायपयसि, मधुमदमत्तप्रसुप्तसीमन्तिनीनिःश्वासाहतेषु संक्रान्तमदेष्विव घूर्णमानेष्वन्तःपुरप्रदीपेषु, राजनि च विमलनखप्रतिबिम्बिताभिः संवाह्यमानचरण इव तारकाभिर्विस्रब्धप्रसारितैर्दिगङ्गनानामिवार्पितैरङ्गैर्मधुसुगन्धिभिः स्वहस्तकमलतालवृन्तवातैरिव श्वसितैर्मुखश्रिया वीज्यमाने विमलकपोलस्थलस्थितेन सितकुसुमशेखरेणेव रतिकेलिकचग्रहलम्बितेन प्रतिमाशशिबिम्बेन विराजिते स्वपति देवी यशोमती सहसैव 'आर्यपुत्र, परित्रायस्व परित्रायस्व' इति भाषमाणा भूषणरवेण व्याहरन्तीव परिजनमुत्कम्पमानाङ्गयष्टिरुदतिष्ठत् ।

अथ तेन सर्वस्यामपि पृथिव्यामश्रुतपूर्वेण किमुत देवीमुखे परित्रायस्वेति ध्वनिना दग्ध इव श्रवणयोरेकपद एव निद्रां तत्याज राजा । शिरोभागाच्च कोपकम्पमानदक्षिणकराकृष्टेन कर्णोत्पलेनेव निर्गच्छतास्छधारेण धौतासिना सीमन्तयन्निव निशामन्तरालव्यवधायकमाकाशमिवोत्तरीयांशुकं विक्षिपन्वामकरपल्लवेन करविक्षेपवेगगलितेन हृदयेनेव भयनिमित्तान्वेषिणा भ्रमता दिक्षु कनकवलयेन विराजमानः, सत्वरावतारितवामचरणाक्रान्तिकम्पितप्रासादः, पुरःपतितेनासिधारागोचरगतेन शशिमयूखखण्डेनेव खण्डितेन हारेण राजमानः, लक्ष्मीचुम्बनलग्नताम्बूलरसरञ्जिताभ्यामिव निद्रया कोपेन चातिलोहिताभ्यां लोचनाभ्यां पाटलयन्[२] पर्यन्तानाशानाम्, बद्धान्धकारया त्रिपताकया भ्रुकुट्या पुनरिव त्रियामां परिवर्तयन् 'देवि, न भेतव्यम्, न भेतव्यम्' इत्यभिदधानो वेगेनोत्पपात । सर्वासु च दिक्षु विक्षिप्तचक्षुर्यदा नाद्राक्षीत्किञ्चिदपि तदा पप्रच्छ तां भयकारणम् ।

अथ गृहदेवतास्विव प्रधावितासु यामिकिनीषु, प्रबुद्धे च समीपशायिनि परिजने, शान्ते च हृदयोत्कम्पकारिणि साध्वसे सा समभाषत—'आर्यपुत्र, जानामि स्वप्ने भगवतः सवितुर्मण्डलान्निर्गत्य द्वौ कुमारकौ तेजोमयौ बालातपेनेव पूरयन्तौ दिग्भागान् वैद्युतमिव जीवलोकं कुर्वाणौ मुकुटिनौ कुण्ड-

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१ 'अर्घं' ब. २ 'पटलयन्' ब.

क्रमेण सिद्धिरसिधाराजलेन वंशवृद्धिः शस्त्रव्रणमुखैः पुरुषकारोक्तिर्धनुर्गुणकिणेन करगृहीतिरभवत्। यश्च वैरमुपायनं विग्रहमनुग्रहं समरागमं महोत्सवं शत्रुं निधिदर्शनमरिबाहुल्यमभ्युदयमाहवाह्वानं वरप्रदानमवस्कन्दपातं दिष्टवृद्धिं शस्त्रप्रहारपतनं वसुधारामममन्यत। यस्मिंश्च राजनि निरन्तरैर्यूपनिकरैरङ्कुरितमिव कृतयुगेन, दिग्विसर्पिभिरध्वरधूमैः पलायितमिव कलिना, ससुधैः सुरालयैरवतीर्णमिव स्वर्गेण, सुरालयशिखरोद्धूयमानैर्धवलध्वजैः पल्लवितमिव धर्मेण, बहिरुपरचितविकटसभासत्रप्रपाप्राग्वंशमण्डपैः प्रसूतमिव ग्रामैः, काञ्चनमयसर्वोपकरणविभवैर्विशीर्णमिव मेरुणा, द्विजदीयमानैरर्थकलशैः फलितमिव भाग्यसम्पदा।

तस्य च जन्मान्तरेऽपि सती पार्वतीव शङ्करस्य, गृहीतपरहृदया लक्ष्मीरिव लोकगुरोः, स्फुरत्तरलतारका रोहिणीव कलावतः, सर्वजनजननी बुद्धिरिव प्रजापतेः, महाभूभृत्कुलोद्गता गङ्गेव वाहिनीनायकस्य, मानसानुवर्तनचतुरा हंसीव राजहंसस्य, सकललोकार्चितचरणा त्रयीव धर्मस्य, दिवानिशमनुत्क्रान्तार्थस्थितिररुन्धतीव महामुनेः, हंसमयीव गतिषु, परपुष्टमयीवालापेषु, चक्रवाकमयीव पतिप्रेम्णि, मयूरमयीव पयोधरोन्नतौ, मदिरामयीव विलासेषु, निधिमयीवार्थसञ्चयेषु, वसुधारामयीव प्रसादेषु, कमलमयीव कोशसंग्रहेषु, कुसुममयीव फलदानेषु, संध्यामयीव वन्दने, चन्द्रमयीव निष्कलङ्के, दर्पणमयीव प्रतिमाविग्रहणेषु, सामुद्रमयीव परचित्तज्ञानेषु, परमात्ममयीव क्षान्तिषु, स्तुतिमयीव पुण्यवृत्तिषु, मधुमयीव सम्भाषणेषु, अमृतमयीव तृष्णासु, वृष्टिमयीव भृत्येषु, निर्वृतिमयीव सखीषु, वेतसमयीव गुरुषु, गोत्रवृद्धिरिव विलासानाम्, प्रायश्चित्तशुद्धिरिव शीलस्य, आज्ञासिद्धिरिव मकरध्वजस्य, स्फुरणशुद्धिरिव रूपस्य, दिष्टवृद्धिरिव रतेः, मनोरथसिद्धिरिव रागोदयस्य, दैवसम्पत्तिरिव लावण्यस्य, वंशोत्पत्तिरिवानुरागस्य, परमावधिरिव कान्तेः, सर्गसमाप्तिरिव सौन्दर्यस्य, भवनिरिव यौवनस्य, अनभ्रवृष्टिरिव वैदग्ध्यस्य, भवनप्रवृत्तिरिव लज्जायाः, मनःपुष्टिरिव चारित्रस्य, हृदयपुष्टिरिव धर्मस्य, सौभाग्यपरमाणुसृष्टिरिव प्रजापतेः, वामस्यापि शान्तिरिव, विनयस्यापि विनीतिरिव, आभिजात्यस्याप्यभिजातिरिव, संयमस्यापि संयतिरिव, धैर्यस्यापि धृतिरिव, विभ्रमस्यापि विभ्रान्तिरिव यशोमती नाम महादेवी प्राणानां प्रणयस्य विश्रम्भस्य धर्मस्य सुखस्य च भूमिरभूत्। यास्य वक्षसि मरकतिनी लक्ष्मीरिव लग्ना।

निसर्गत एव च स नृपतिरादित्यभक्तो बभूव। प्रतिदिनमुदये दिनकृतः स्नातः सितदुकूलधारी धवलकर्पटप्रावृतशिराः प्राङ्मुखः क्षितौ जानुभ्यां

१ '॰धाराभमनसा' क-ख. २ 'अनुर्वति' ख. ३ 'गृहीतहृदया' ख. ४ 'परदा-[illegible]' ख. ५ '[illegible]' ख.

स्थित्वा कुङ्कुमपङ्कानुलिप्ते मण्डलके पवित्रपद्मरागपात्रीनिहितेन स्वहृदयेनेव सूर्यानुरक्तेन रक्तकमलषण्डेनार्घं ददौ । अजपच्च जप्यं[1] सुचरितः प्रत्युषसि मध्यन्दिने दिनान्ते चापत्यहेतोः प्राध्वं प्रयतेन मनसा जञ्जपूको मन्त्रमादित्यहृदयम् ।

भक्तजनानुरोधविधेयानि तु भवन्ति देवतानां मनांसि । यतः स राजा कदाचिद्ग्रीष्मसमये यदृच्छया सितकरकरसितसुधाधवलस्य हर्म्यस्य पृष्ठे सुष्वाप । पार्श्वे चास्य द्वितीयशयने देवी यशोमती शिश्ये । परिणतप्रायायां तु श्यामायाम्, आसन्नप्रभातवेलाविलुप्यमानलावण्ये लिलम्बिषमाणे सीदत्तेजसि तारकेश्वरे, कराग्रस्पृष्टकुमुदिनीप्रमोदजन्मनि शशधरस्वेद इव गलत्यतिशीतलेऽवश्यायपयसि, मधुमदमत्तप्रसुप्तसीमन्तिनीनिःश्वासाहतेषु संक्रान्तमदेष्विव घूर्णमानेष्वन्तःपुरप्रदीपेषु, राजनि च विमलनरत्नप्रतिबिम्बिताभिः संवाह्यमानचरण इव तारकाभिर्विस्रब्धप्रसारितैर्दिगङ्गनानामिवार्पितैरङ्गैर्मधुसुगन्धिभिः स्वहस्तकमलतालवृन्तवातैरिव श्वसितैर्मुखश्रिया वीज्यमाने विमलकपोलस्थलस्थितेन सितकुसुमशेखरेणेव रतिकेलिकचग्रहलम्बितेन प्रतिमाशशिबिम्बेन विराजिते स्वपति देवी यशोमती सहसैव 'आर्यपुत्र, परित्रायस्व परित्रायस्व' इति भाषमाणा भूषणरवेण व्याहरन्तीव परिजनमुत्कम्पमानाङ्गयष्टिरदतिष्ठत् ।

अथ तेन सर्वस्यामपि पृथिव्यामश्रुतपूर्वेण किमुत देवीमुखे परित्रायस्वेति ध्वनिना दग्ध इव श्रवणयोरेकपद एव निद्रां तत्याज राजा । शिरोभागाच्च कोपकम्पमानदक्षिणकराकृष्टेन कर्णोत्पलेनेव निर्गच्छताच्छधारेण धौतासिना सीमन्तयन्निव निशान्तरालव्यवधायकमाकाशमिवोत्तरीयांशुकं विक्षिपन्वामकरपल्लवेन करविक्षेपवेगगलितेन हृदयेनेव भयनिमित्तान्वेषिणा भ्रमता दिक्षु कनकवलयेन विराजमानः, सत्वरावतारितवामचरणाक्रान्तिकम्पितप्रासादः, पुरःपतितेनासिधारागोचरगतेन शशिमयूखखण्डेनेव खण्डितेन हारेण राजमानः, लक्ष्मीचुम्बनलग्नताम्बूलरसरञ्जिताभ्यामिव निद्रया कोपेन चातिलोहिताभ्यां लोचनाभ्यां पर्यन्तैर्व्यन्तानाशानम्, बद्धान्धकारया त्रिपताकया भ्रुकुट्या पुनरिव त्रियामां परिवर्तयन् 'देवि, न भेतव्यम्, न भेतव्यम्' इत्यभिदधानो वेगेनोत्पपात [illegible] सर्वासु च दिक्षु विक्षिप्तचक्षुर्यदा नाद्राक्षीत्किंचिदपि तदा पप्रच्छ तां भयकारणम् ।

अथ गृहदेवतास्विव प्रधानितासु यामिकिनीषु, प्रबुद्धे च समीपदायिनि परिजने, शान्ते च हृदयोत्कम्पकारिणि साध्वसे सा समभाषत—'आर्यपुत्र, जानामि स्वप्ने भगवतः सवितुर्मण्डलान्निर्गत्य द्वौ कुमारकौ तेजोमयौ बालातपेनेव पूरयन्तौ दिग्भागान् वैद्युतमिव जीवलोकं कुर्वाणौ मुकुटिनौ कुण्ड-

१ 'अर्घ' ब. २ 'पट्टलयन्' ब.

लिनौ अङ्गदिनौ कवचिनौ गृहीतशस्त्रौ इन्द्रगोपकरुचा रुधिरेण स्नातौ उन्मुखेनोत्तमाङ्गघटमानाञ्जलिना जगता निखिलेन प्रणम्यमानौ कन्ययैकया च चन्द्रमूर्त्येव सुषुम्णरश्मिनिर्गतयानुगम्यमानौ क्षितितलमवतीर्णौ। तौ च मे विलपन्त्याः शस्त्रेणोदरं विदार्य प्रवेष्टुमारब्धौ। प्रतिबुद्धास्मि चार्यपुत्रं विक्रोशयन्ती वेपमानहृदया' इति।

एतस्मिन्नेव च कालक्रमे राजलक्ष्म्याः प्रथमालापः प्रथयन्निव स्वप्नफलमुपतोरणे रराण प्रभातशङ्खः। भाविनीं भूतिमिवाभिदधाना दध्वनुरमन्दं दुन्दुभयः। चकाण कोणाहतानन्दादिव प्रत्यूषनान्दी। जय जयेति प्रबोधमङ्गलपाठकानामुच्चैर्वाचोऽश्रूयन्त। पुरःपश्च वल्लभतुरङ्गमन्दुरामन्दिरे मन्दमन्दं सुप्तोत्थितः सप्तीनां कृतमधुरह्रेषारवाणां पुरश्च्योतत्तुषारसलिलशीकरं किरन्मरकतहरितं यवसं वक्त्रापरवक्त्रे पपाठ—

'निभिस्तरुविकारेण सन्मणिः स्फुरता धाम्ना।
शुभागमो निमित्तेन स्पष्टमारव्यायते लोके ॥ ३ ॥
अरुण इव पुरःसरो रविं पवन इवातिजवो जलागमम्।
शुभमशुभमथापि वा नृणां कथयति पूर्वनिदर्शनोदयः ॥ ४ ॥'

नरपतिस्तु तच्छ्रुत्वा प्रीयमाणेनान्तःकरणेन तामवादीत्—'देवि, मुदोऽवसरे विषीदसि। समृद्धास्ते गुरुजनाशिषः पूर्णा नो मनोरथाः परिगृहीतासि कुलदेवताभिः प्रसन्नस्ते भगवानंशुमाली नचिरेणैवातिगुणवदपत्यत्रयलाभेनानन्दयिष्यति भवतीम्' इति। अवतीर्य च यथाक्रियमाणाः क्रियाश्चकार। यशोमत्यपि तुतोष तेन पत्युर्भाषितेन।

ततः समतिक्रान्ते कस्मिंश्चित्कालांशे देव्यां च यशोमत्यां देवो राज्यवर्धनः प्रथममेव सम्बभूव गर्भे। गर्भस्थितस्यैव च यस्य यदासेव पाण्डुतामादत्त जननी। गुणगौरवक्रान्तेव गात्रमुद्वोढुं न शशाक। कान्तिविसरामृतरसनृप्तेवाहारं प्रति पराङ्मुखीबभूव। शनैः शनैरपचीयमानगर्भभरालसा च गुरुभिर्वारितापि वन्दनाय कथमपि सखीभिर्हस्तावलम्बेनानीयत। विश्राम्यन्ती सालभञ्जिकेव समीपगतस्तम्भभित्तिष्वलक्ष्यत। कमललोभनिलीनैरलिभिरिव वृतावुद्धर्तुं नाशकच्चरणौ, नूपुरलोभेन च चरणनखमयूखलग्नैर्भवनहंसैरिव सञ्चार्यमाणा मन्दमन्दं चचाम। मणिभित्तिपातिनीषु प्रतिमास्वपि हस्तावलम्बनलोभेन प्रसारयामास करकमलम्, किमुत सखीषु। माणिक्यस्तम्भदीधितीरप्यालम्बितुमाचकाङ्क्ष, किं पुनर्भवनलताः। समादेष्टुमप्यसमर्थासीद्गृहकार्याणि केव कथा कर्तुम्। आस्तां नूपुरभारखेदितं चरणयुगलं मनसापि नोदसहत सौधमारोढुम्। अङ्गान्यपि नाशक्नोदारयितुं दूरे भूष-

१ 'रुधिरेण धाम्ना स्नातौ' व. २ 'कोणाभिहता०' य. ३ 'यशोवत्यपि' अ.

णानि। चिन्तयित्वापि क्रीडापर्वताधिरोहणमुत्कम्पितस्तनी तताम। प्रत्युत्थानेषूभयजानुशिखरविनिहितकरकिसलयापि गर्वादिव गर्भेणाधार्यत। दिवसं चाधोमुखी स्तनपृष्ठसंक्रान्तेनापत्यदर्शनौत्सुक्यादन्तःप्रविष्टेनेव मुखकमलेनैव भ्रीयमाणा ददर्श गर्भम्। उदरे तनयेन हृदये च भर्त्रा तिष्ठता द्विगुणितामिव लक्ष्मीमुवाह। सख्युत्सङ्गमुक्तशरीरा च शरीरपरिचारिकाणामङ्केषु सपत्नीनां तु शिरःसु पादौ चकार। अवतीर्णे च दशमे मासि सर्वोर्वीभृत्पक्षपाताय वज्रपरमाणुभिरिव निर्मितम्, त्रिभुवनभारधारणसमर्थशेषफणामण्डलोपकरणैरिव कल्पितम्, सकलभूभृत्कम्पकारिणं दिग्गजावयवैरिव विहितमसूत देवं राज्यवर्धनम्। यस्मिञ्जाते जातप्रमोदा नृत्यमयइवाजायन्त प्रजाः। पूरितासंख्यशङ्खशब्दमुखरं महतपटहशतपटुरवं गम्भीरभेरीनिनादनिर्भरभरितभुवनं प्रमोदोन्मत्तमर्त्यलोकमनोहरं मासमेकं दिवसमिव महोत्सवमकरोन्नरपतिः।

अथान्यस्मिन्नतिक्रान्ते कस्मिंश्चित्काले कन्दलिनि कुड्मलितकदम्बतरौ रूढतोक्मतृणस्तम्बे स्तम्भिततामरसे विकसितचातकचेतसि मूकमानसौकसि नभसि मासि देव्या देवक्या इव चक्रपाणिर्यशोमत्या हृदये गर्भे च सममेव सम्बभूव हर्षः। शनैः शनैश्चास्याः सर्वप्रजापुण्यैरिव परिगृहीता भूयोऽप्यापाण्डुतामङ्गयष्टिर्जगाम। गर्भारम्भेण श्यामायमानचारुचूचुकचूलिकौ चक्रवर्तिनः पातुं मुद्रिताविव पयोधरकलशौ बभार। स्तन्यार्थमाननिहिता दुग्धनदीव दीर्घस्निग्धधवला माधुर्यमधत्त दृष्टिः। सकलमङ्गलगणाधिष्ठितगात्रगरिम्णेव गतिरमन्दायत। मन्दं मन्दं सञ्चरन्त्या निर्मलमणिकुट्टिमनिमग्नप्रतिबिम्बनिभेन गृहीतपादपल्लवा पूर्वसेवामिवारेभे पृथिव्यस्याः। दिवसमधिशयानायाः शयनीयमपाश्रयपत्रभङ्गपुत्रिकाप्रतिमा विमलकपोलोदरगता प्रसवसमयं प्रतिपालयन्ती लक्ष्मीरिवालक्ष्यत। क्षपासु सौधशिखराग्रगताया गर्भोन्माथमुक्तांशुके स्तनमण्डले संक्रान्तमुडुपतिमण्डलमुपरि गर्भस्य श्वेतातपत्रमिव केनापि धार्यमाणमदृश्यत। सुप्ताया वासभवने चित्रभित्तिचामरग्राहिण्योऽपि चामराणि चालयाञ्चक्रुः। स्वप्नेषु करविधृतकमलिनीपलाशपुटसलिलैश्चतुर्भिरपि दिक्करिभिरक्रियताभिषेकः। प्रतिबुध्यमानायाश्च चन्द्रशालिकासालभञ्जिकापरिजनोऽपि जयशब्दमसकृदजनयत्। परिजनाह्वानेष्वादिदेशेत्यशरीरा वाचो निश्चेरुः। क्रीडायामपि नासहताज्ञाभङ्गम्। अपि च चतुर्णामपि महार्णवानामेकीकृतेनाम्भसा स्नातुं वाञ्छा बभूव। वेलावनलतागृहोदरपुलिनपरिसरेषु पर्यटितुं हृदयमभिललाष। आत्ययिकेष्वपि कार्येषु सविभ्रमं भ्रूलता चचाल। सन्निहितेष्वपि मणिदर्पणेषु मुखमुत्खाते खड्गपट्टे वीक्षितुं व्यसनमासीत्। उत्सारितवीणाः स्त्रीजनविरुद्धा धनुर्ध्वनयः श्रुतावसुखा-

१ 'रूढ' इत्येतत्रास्ति अ-क-पुस्तकयोः. २ एतन्नास्ति अ-क-पुस्तकयोः. ३ 'मुद्रिताविव जतुना' य. ४ 'बभारोरसलेन' ब.

पन्त। पञ्जरकेसरिषु चक्षुररमत। गुरुजनेष्वपि स्तम्भितमिव शिरः कथमपि ननाम। सख्यश्चास्याः प्रमोदविस्फारितैर्लोचनपुटैरासन्नप्रसवमहोत्सवधियेव धवलयन्त्यो भवनं विकचकुमुदकमलकुवलयपलाशवृष्टिमयं रक्षाबलिविधिमिवानवरतं विदधाना दिक्षु क्षणमपि न मुमुचुः पार्श्वम्। आप्तोचितस्थाननिषण्णाश्च महान्तो विविधौषधिधरा भिषजो भूधरा इव भुवं धृतिं चक्रुः। पयोनिधीनां हृदयानीव लक्ष्म्या सहागतानि ग्रीवासूत्रग्रन्थि प्रदामरत्नान्यबध्यन्त।

ततश्च प्राप्ते ज्येष्ठामूलीये मासि बहुलासु बहुलपक्षद्वादश्यां व्यतीते प्रदोषसमये समारुरुक्षति क्षपायौवने सहसैवान्तःपुरे समुदपादि कोलाहलः स्त्रीजनस्य। निर्गत्य च ससंभ्रमं यशोमत्याः स्वयमेव हृदयनिर्विशेषा धात्र्याः सुता सुयात्रेति नाम्ना राज्ञः पादयोर्निपत्य 'देव, दिष्ट्या वर्धसे द्वितीयसुतजन्मना' इति व्याहरन्ती पूर्णपात्रं जहार।

अस्मिन्नेव च काले राज्ञः परमसंमतः शतशः संवादितातीन्द्रियादेशो दर्शितप्रभावः सकलविदि[1] ज्योतिषि सर्वासां ग्रहसंहितानां पारदृश्वा सकलगणकमध्ये महितो हितश्च त्रिकालज्ञानभाग्भोजकस्तारको नाम गणकः समुपसृत्य विज्ञापितवान्—'देव, श्रूयताम्। मान्धाता किलैवंविधे व्यतीपातादिसर्वदोषाभिषङ्गरहितेऽहनि सर्वेषूच्चस्थानस्थितेष्वेवं ग्रहेष्वीदृशि लग्ने लेभे जन्म। अर्वाक्ततोऽस्मिन्नन्तराले पुनरेवंविधे योगे चक्रवर्तिजनने नाजनि जगति कश्चिदपरः। सप्तानां चक्रवर्तिनामग्रणीश्चक्रवर्तिचिह्नानां महारत्नानां च भाजनं सप्तानां सागराणां पालयिता सप्ततन्तूनां सर्वेषां प्रवर्तयिता सप्तसप्तिसमः सुतोऽयं देवस्य जातः' इति।

अत्रान्तरे स्वयमेवानाध्माता अपि तारमधुरं शङ्खा विरेसुः। अताडितोऽपि क्षुभितजलनिधिजलध्वनिधीरं जुगुञ्जाभिषेकदुन्दुभिः। अनाहतान्यपि मङ्गलतूर्याणि रेणुः। सर्वभुवनाभयघोषणापटह इव दिगन्तरेषु बभ्राम तूर्यप्रतिनादः। विधुतकेसरसटाश्च साटोपगृहीतहरितदूर्वापल्लवकवलग्रासमांसलमुखपुटैः समहेषन्त हृष्टा वाजिनः। सलीलमुत्क्षिप्तहस्तपल्लवैर्नृत्यन्त इव घनसुभगं जगर्जुर्गजाः। ववौ चाचिराच्चक्रायुधमुखगृहीतान्तरा लक्ष्म्या निःश्वास इव सुरामोदसुरभिर्दिव्यानिलः। पठतां मन्दिरेषु प्रदक्षिणशिखाकलापकथितकल्याणागमाः प्रजज्वलुरनिन्धना वैतानवह्नयः। भुवस्तलादुल्लसद्भूत्तावर्त्मधन्युच्छ्वसितकोशाः समुद्गुर्महानिधयः। प्रहतमङ्गलतूर्यप्रतिनादनिभेन दिक्षु दिक्पालैरपि प्रमोदादकथितेव दिष्टवृद्धिकलकलः। तत्क्षण एव च शुद्धपाप्मानो महामुनयः कृतयुगमवतारयन्त इव प्रजापतय इव समुपतस्थिरे द्विजातयः। साक्षाद्धर्म इव शान्त्युदककलशहस्तोऽग्रण्यो पुरः पुरोधाः। पुराणाः स्थितय इवादृश्य-

१ 'सकलवेदि' ख. २ [illegible] ख. ३ [illegible] ख.

न्तागता बान्धववृद्धाः। प्रलम्बश्मश्रुजालजटिलाननानि बहलमलपङ्ककलङ्ककालकायानि नश्यतः कलिकालस्य बान्धवकुलानीवाकुलान्यधावन्त मुक्तानि बन्धनवृन्दानि। तत्कालापक्रान्तस्याधर्मस्य शिबिरश्रेणय इवालक्ष्यन्त लोकविलुण्ठिता विपणिवीथ्यः। विलसदुन्मुखवामनकबधिरवृन्दवेष्टिताः साक्षाज्जातमातृदेवता इव बहुबालकव्याकुला ननृतुर्वृद्धधात्र्यः। प्रावर्तत च विगतराजकुलस्थितिरधःकृतप्रतीहाराकृतिरपनीतवेत्रिवेत्रो निर्दोषान्तःपुरप्रवेशः समस्वामिपरिजनो निर्विशेषबालवृद्धः समानशिष्टाशिष्टजनो दुर्ज्ञेयमत्तामत्तप्रविभागस्तुल्यकुलयुवतिवेश्यालापविलासः प्रनृत्तसकलकटकलोकः पुत्रजन्मोत्सवो महान्।

अपरेद्युरारभ्य सर्वाभ्यो दिग्भ्यः स्त्रीराज्यानीवावर्जितानि, असुरविवराणीवापावृतानि, नारायणावरोधानीव प्रचलितानि, अप्सरसामिव महीमवतीर्णानि कुलानि, परिजनेन पृथुकरण्डपरिगृहीताः स्नानीयचूर्णावकीर्णकुसुमाः सुमनःस्रजः, स्फटिकशिलाशकलशुक्लकर्पूरखण्डपूरिताः पात्रीः, कुङ्कुमाधिवासभाञ्जि भाजनानि च मणिमयानि, सहकारतैलतिम्यत्तनुखदिरकेसरजालजटिलानि चन्दनधवलपूगफलफालीदन्तुरदन्तशफरकाणि, गुञ्जन्मधुकरकुलपीयमानपारिजातपरिमलानि पाटलैकानि च सिन्दूरपात्राणि च पिष्टातकपात्राणि च बालतालम्बमानवीटिकावीटकांश्च ताम्बूलवृक्षकान्बिभ्राणेनानुगम्यमानानि चरणनिकुट्टनरणितमणिनूपुरमुखरितदिङ्मुखानि नृत्यन्ति राजकुलमागच्छन्ति समन्तात्सामन्तान्तःपुरसहस्राण्यदृश्यन्त।

शनैः शनैर्व्यजृम्भत च क्वचिद्वृत्तानुचितचिरन्तनशालीनकुलपुत्रकलोकलास्यप्रथितपार्थिवानुरागः क्वचिदन्तःस्मितक्षितिपालापेक्षितक्षीबक्षुद्रदासीसमाकृष्यमाणराजवल्लभः क्वचिन्मत्तकटकुट्टनीकण्ठलग्नवृद्धार्यसामन्तनृत्तनिर्भरहसितनरपतिः क्वचित्क्षितिपाक्षिसंज्ञादिष्टदुष्टदासेरकगीतसूच्यमानसचिवचौर्यरतप्रपञ्चः क्वचिन्मदोत्कटकुटहारिकापरिष्वज्यमानजरत्प्रव्रजितजनितजनहासः क्वचिदन्योन्यनिर्भरस्पर्धोद्धुरविटचेटकारब्धवाच्यवचनयुद्धः क्वचिन्नृपाबलाबलात्कारनर्त्यमाननृत्यानभिज्ञान्तःपुरपालभावितभुजिष्यः, सपर्वत इव कुसुमराशिभिः, सधारागृह इव सीधुप्रपाभिः, सनन्दनवन इव पारिजातकामोदैः, सनीहार इव कर्पूररेणुभिः, साट्टहास इव पटहरवैः, सामृतमथन इव कलकलैः, सावर्त इव रासकमण्डलैः, सरोमाञ्च इव भूषणमणिकिरणैः, सपट्टबन्ध इव चन्दनललाटिकाभिः, सप्रसव इव प्रतिशब्दकैः, सप्ररोह इव प्रसाददानैरुत्सवामोदः।

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१ 'पाटलानि पोटलकानि च सिन्दूर०' अ; 'पाटलानि पाटलकानि च' क.
२ 'चरणानि कुट्टन०' ब. ३ 'चेटकपेटकारब्ध' ब.

वर्षमवतरति च राज्यवर्धने देवी यशोमती गर्भेणाधत्त नारायणमूर्तिरिव वसुधां देवीं राज्यश्रियम्।

पूर्णेषु च प्रसवदिवसेषु दीर्घरक्तनालनेत्रामुत्पलिनीमिव सरसी, हंसमधुरस्वरां शरदमिव प्रावृट्, कुसुमसुकुमारावयवां वनराशिरिव मधुश्रीः, महाकनकावदातां वसुधारामिव द्यौः, प्रभावर्षिणीं रत्नजातिमिव वेला, सकलजननयनानन्दकारिणीं चन्द्रलेखामिव प्रतिपत्, सहस्रनेत्रदर्शनयोग्यां जयन्तीमिव शची, सर्वभूभृदभ्यर्थितां गौरीमिव मेना, प्रसूतवती दुहितरम्। यया द्वयोः सुतयोरुपरि स्तनयोरिवैकावलीलतया नितरामराजत।

अस्मिन्नेव तु काले देव्या यशोमत्या भ्राता सुतमष्टवर्षदेशीयमुद्धूयमानकुटिलकाकपक्षकशिखण्डं खण्डपरशुहुङ्काराग्निधूमलेखानुबद्धमूर्धानं मकरध्वजमिव पुनर्जातम्, एकेनेन्द्रनीलकुण्डलांशुश्यामलितेन शरीरार्धेनेतरेण च त्रिकण्टकमुक्ताफलालोकधवलितेन सम्पृक्तावतारमिव हरिहरयोर्दर्शयन्तम्, पीनप्रकोष्ठप्रतिष्ठितपुष्पलोहवलयं परशुराममिव क्षत्रक्षपणक्षीणपरशुपाशचिह्नितं बालतां गतम्, कण्ठसूत्रग्रथितभङ्गुरप्रवालाङ्कुरं हिरण्यकशिपुमियोरःकाठिन्यखण्डितनरसिंहनखखण्डं गृहीतजन्मान्तरम्, शैशवेऽपि सावष्टम्भं बीजमिव वीर्यद्रुमस्य भण्डिनामानमनुचरं कुमारयोरर्पितवान्।

अवनिपतेस्तु तस्योपरि पुत्रयोस्तृतीयस्य नेत्रयोरिवेश्वरस्य तुल्यं दर्शनमासीत्। राजपुत्रावपि सकलजीवलोकहृदयानन्ददायिनौ तेन प्रकृतिदक्षिणेन मधुमाधवाविव मलयमारुतेनोपेतौ नितरां रेजतुः। क्रमेण चापरेणेव भ्रात्रा प्रजानन्देन सह वर्धमानौ यौवनमवतेरतुः स्थिरोरुस्तम्भौ च पृथुप्रकोष्ठौ दीर्घभुजार्गलौ विस्तोरःकपाटौ प्रांशुसालाभिरामौ महानगरसंनिवेशाविव सर्वलोकाश्रयक्षमौ बभूवतुः।

अथ चन्द्रसूर्याविव स्फुरद्यशःप्रतापाक्रान्तभुवनावभिरामदुर्निरीक्ष्यौ, अग्निमारुताविव समभिव्यक्ततेजोबलावेकीभूतौ, शिलाकठिनकायबन्धौ हिमवद्विन्ध्याविवाचलौ, महावृषाविव कृतयुगयोग्यौ, अरुणगरुडाविव हरिवाहनविभक्तशरीरौ, इन्द्रोपेन्द्राविव नागेन्द्रगतौ, कर्णार्जुनाविव कुण्डलकिरीटधरौ, पूर्वापरदिग्भागाविव सर्वतेजस्विनामुदयास्तमयसम्पादनसमर्थौ, अमान्ताविवातिमानेनान्तस्त्रवेलार्गलनिरोधसङ्कटे भ्रुकुटीरके, तेजःपराद्धत्वाच्छायामपि जुगुप्समानौ, स्वात्मप्रतिबिम्बेनापि पादनखलग्नेन लज्जमानौ, शिरोरुहाणामपि भङ्गेन दुःखमवतिष्ठमानौ, चूडामणिसंक्रान्तेनापि द्वितीयेनातपत्रेणापत्रपमाणौ, भगवति षण्मुखेऽपि स्वामिशब्देनासुखायमानश्रवणौ, दर्पणदृष्टेनापि प्रतिपुरुषेण दूयमाननयनौ, संध्याञ्जलिघटनेष्वपि शूलायमानोत्तमाङ्गौ, जलधरधृतेनापि धनुषा दोदूयमानहृदयौ, आलेख्यक्षितिपतिभिरप्यप्रणमद्भिः सन्तप्यमानचरणौ, परिमितमण्डलसन्तुष्टं तेजः सवितुरप्यवहुमन्य-

१ 'अमान्ताविवाभिमानेन' ब. २ 'दोधूयमान०' ब.

मानौ, भूभृदपहृतलक्ष्मीकं सागरमप्युपहसन्तौ, बलवन्तमकृतविग्रहं मारुतमपि निन्दन्तौ, हिमवतोऽपि चमरीबालव्यजनवीजितेन दह्यमानौ, जलधीनामपि शङ्खैः खिद्यमानौ, चतुःसमुद्राधिपतिमपरं प्रचेतसमप्यसहमानौ, अनपहृतच्छत्रानपि विच्छायानवनिपालान्कुर्वाणौ, साधुष्वप्यसेवितप्रसन्नौ मुखेन मधु क्षरन्तौ, दुष्टराजवंशानूष्मणा दूरस्थितानपि म्लानिमानयन्तौ, अनुदिवसं शस्त्राभ्यासश्यामिकाकलङ्कितमशेषराजकप्रतापाग्निनिर्वापणमलिनमिव करतलमुद्वहन्तौ, योग्याकालेषु धीरैर्धनुर्ध्वनिभिरभ्यर्णोपभोगादिव भूमिरिवालपन्तौ, राज्यवर्धन इति हर्ष इति सर्वेषामेव पृथिव्यामाविर्भूतशब्दप्रादुर्भावौ, स्वल्पीयसैव कालेन द्वीपान्तरेष्वपि प्रकाशतां जग्मतुः ।

एकदा च तावाहूय भुक्तवानभ्यन्तरगतः पिता सस्नेहमवादीत्—'वत्सौ, प्रथमं राज्याङ्गं दुर्लभाः सद्भृत्याः । प्रायेण परमाणव इव समवायेष्वनुगुणीभूय द्रव्यं कुर्वन्ति पार्थिवं क्षुद्राः । क्रीडारसेन नर्तयन्तो मयूरतां नयन्ति बालिशाः । दर्पणमिवानुप्रविश्यात्मीयां प्रकृतिं संक्रामयन्ति पल्लविकाः । स्वप्ना इव मिथ्यादर्शनैरसद्बुद्धिं जनयन्ति विप्रलम्भकाः । गीतनृत्यहसितैरुन्मत्ततामावहन्त्युपेक्षिता विकारा इव वातिकाः । चातका इव तृष्णावन्तो न शक्यन्ते महीतुमकुलीनाः । मानसे मीनमिव स्फुरन्तमेवाभिप्राय गृह्णन्ति जालिकाः । यमपट्टिका इवाम्बरे चित्रमालिखन्त्युद्ग्रीतकाः । शल्यं हृदये निक्षिपन्त्यतिमार्गणाः । यतः सर्वदोषामिपङ्कैरसङ्गतौ बहुधोपधाभिः परीक्षितौ शुची विनीतौ विक्रान्तावभिरूपौ मालवराजपुत्रौ भ्रातरौ भुजाविव मे शरीरादव्यतिरिक्तौ कुमारगुप्तमाधवगुप्तनामानावस्माभिर्भवतोरनुचरत्वार्थमिमौ निर्दिष्टौ, अनयोरपरि भवद्भ्यामपि नान्यपरिजनसमवृत्तिभ्यां भवितव्यम्' इत्युक्त्वा तयोराह्वानाय प्रतीहारमादिदेश ।

नचिराद्द्वारदेशनिहितलोचनौ राज्यवर्धनहर्षौ प्रतीहारेण सह प्रविशन्तम्, अग्रतो ज्येष्ठमष्टादशवर्षवयसं नात्युच्चं नातिखर्वमतिगुरुभिः पदन्यासैरनेकनरपतिसञ्चरणचलां निश्चलीकुर्वाणमिवोर्वीम्, अनवरताभ्यस्तलङ्घनघनोपचयकठिनमांसमेदुरादूरद्वयाक्षिप्यतेवानुल्बणजानुग्रन्थिप्रसूतेन तनुतरजङ्घाकाण्डयुगलेन भासमानम्, उल्लिखितपार्श्वप्रकाशितशिरा मन्दरमिव सुरासुरसंसम्भ्रामितवासुकिकषणक्षीणेन मध्येन कृशमानम्, अतिविस्तीर्णेनोरसा स्वामिसम्भावनानामपरिमितानामवकाशमिव प्रयच्छन्तम्, प्रलम्बमानस्य भुजयुगलस्य निभृतललितैर्विक्षेपैरतिदुस्तरं तरन्तमिव यौवनोदधिम्, वामकरकटकमाणिक्यमरीचिमञ्जरीजालिन्या समुद्भिद्यमानप्रतापानलशिखापल्लवयेव चापगुणकिणलेखयाङ्कितपीवरप्रकोष्ठम्, आलोहिनीमुच्चांसतटावलम्बिनीमसत्रग्रहणमत्तविष्टतां रौरवीमिव त्वचं कर्णाभरणमणेः प्रभां बिभ्राणम्, उत्कोटिकेयू-

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'पल्लवकाः' ब.

रपत्रभङ्गपुत्रिकाप्रतिबिम्बगर्भकपोलं मुखं चन्द्रमसमिव हृदयस्थितरोहिणीक-मुद्वहन्तम्, अचपलस्तिमिततारकेणाधोमुखेन चक्षुषा शिक्षयन्तमिव लक्ष्मी-लाभोत्तानितमुखानि पङ्कजवनानि विनयम्, स्वाम्यनुरागमिवाम्लातकमु-त्तंसीकृतं शिरसा धारयन्तम्, निर्दयया चरणभङ्गभीतसकलकार्मुकार्पिता-मिव नम्रतां प्रकाशयन्तम्, शैशव एव निर्जितैरिन्द्रियैररिभिरिव संयतैः शो-भमानम्, प्रणयिनीमिव विश्वासभूमिं कुलपुत्रतामनुवर्तमानम्, तेजस्विनमपि शीलेनाह्लादकेन सवितारमिव शशिनान्तर्गतेन विराजमानम्, अचलानामपि चापकार्कश्येन बन्धनमिवाचरन्तम्, दर्शनक्रीतमानन्दहस्ते विक्रीणानमिव जनं सौभाग्येन कुमारगुप्तम्, पृष्ठतस्तस्य कनीयांसमतिप्रांशुतया गौरतया च मनःशिलाशैलमिव सञ्चरन्तम्, अनुल्बणमालतीकुसुमशेखरनिभेन निर्जि-गमिषता गुणेन शिरसि चुम्बितमिव यशसा, परस्परविरुद्धयोर्विनययौवन-योश्चिरात्प्रथमसङ्गमचिह्नमिव भूसङ्गतकेन कथयन्तम्, अनिर्धारितया हृदय-निहितां स्वामिभक्तिमिव निश्चलां दृष्टिं धारयन्तम्, अच्छाच्छचन्दनरसानु-लेपशीतलं सन्निहितहारोपधानं वक्षःस्थलमनन्तसामन्तसंक्रान्तिश्रान्तायाः श्रियो विश्रामं शशिमणिशिलापट्टशयनमिव बिभ्राणम्, चक्षुः कुरङ्गैर्घोणा-फलं वराहैः स्कन्धपीठं महिषैः प्रकोष्ठबन्धं व्याघ्रैः पराक्रमं केसरिभिर्गमनं मतङ्गजैरङ्गयष्टिमिति शेषैर्भीतैरुत्कोचमिव दत्तं दर्शयन्तं माधवगुप्तं ददृशतुः ।

प्रविश्य च तौ दूरादेव चतुर्भिरङ्गैरुत्तमाङ्गेन च गां स्पृशन्तौ नमश्चक्रतुः । अथ नरेन्द्रदृष्टिनिर्दिष्टामुचितां भूमिं भेजाते । मुहूर्तं च स्थित्वा भूपतिरा-दिदेश तौ—'अद्यप्रभृति भवद्भ्यां कुमारावनुवर्तनीयौ । [illegible]व्यापाराभ्यां प्रतिबिम्बकाभ्यामिवाङ्गभूताभ्यामनयोः कुमारयोः [illegible] [illegible]न्तिकं क्षणमपि न मोक्तव्यम् । एवं वामचिरात्सफलाः सङ्कल्पाः कल्पतरव इवाभिमतफलप्रसवपुरस्सरविशेषप्रदा भविष्यन्ति' इत्या-[illegible] 'यथाज्ञापयति देवः' इति मेदिनीदोलायमानमौलिभ्यां युगपदभिहिते सम्भाषणाय राज्यवर्धनहर्षौ पितरं प्रणेमतुः । आदाय च तौ निर्जग्मतुः । तत आरभ्य क्षणमपि निमेषोन्मेषाविव चक्षुर्गोचरादनपयान्तावुच्छ्वासनिःश्वा-साविव [illegible]मभिमुखं स्थितौ भुजाविव सततं पार्श्ववर्तिनौ कुमारयोस्तौ बभूवतुः ।

अथ राज्यश्रीरपि नृत्यगीतादिषु विदग्धासु सखीषु सकलासु कलासु च प्रतिदिवसमुपचीयमानपरिचया शनैः शनैरवर्धत परिणतिरिव च द्विगुणयौवन-मारुरोह । निपेतुरेकस्यां तस्यां शरा इव लक्ष्यभुवि भूभुजां सर्वेषां दृष्टयः । दूतप्रेषणादिभिश्च तां ययाचिरे राजानः । कदाचित्तु राजान्तःपुरप्रासादस्थितो बाह्यकक्षावस्थितेन पुरुषेण [illegible] गीयमानामार्यामशृणोत्—

१ '[illegible]...[illegible]' इति नास्ति क-ख-पुस्तकयोः. २ '[illegible] राज्यवर्धनहर्षौ प्रणेमतुः । तौ च [illegible]' क-ख.

'उद्वेगमहावर्ते पातयति पयोधरोन्नमनकाले[1] ।
सरिदिव तटमनुवर्षं विवर्धमाना सुता पितरम् ॥ ५ ॥'

तां च श्रुत्वा पार्श्वस्थितां महादेवीमुत्सारितपरिजनो जगाद—

'देवि, तरुणीभूता वत्सा राज्यश्रीः । एतदीया गुणवत्तेव[2] क्षणमपि हृदयान्नापयाति मे चिन्ता । यौवनारम्भ एव च कन्यकानामिन्धनीभवन्ति पितरः सन्तापानलस्य । हृदयमन्धकारयति मे दिवसमिव पयोधरोन्नतिरस्याः । केनापि कृता धर्म्या नाभिमता मे स्थितिरियं यदङ्गसम्भूतान्यङ्कलालितान्यपरित्याज्यान्यपत्यकान्यकाण्ड एवागत्यासंस्तुतैर्नीयन्ते । एतानि तानि खल्वङ्गनस्थानानि संसारस्य । सेयं सर्वाभिभाविनी शोकाग्निर्दाहशक्तिर्यदपत्यत्वे समानेऽपि जातायां दुहितरि दूयन्ते सन्तः । एतदर्थं जन्मकाल एव कन्यकाभ्यः प्रयच्छन्ति सलिलमश्रुभिः साधवः । एतद्भयादकृतदारपरिग्रहाः परिहृतगृहवसतयः शून्यान्यरण्यान्यधिशेरते मुनयः । को हि नाम सहेत सचेतनो विरहमपत्यानाम्[3] । यथा यथा समापतन्ति दूता वराणां वराकी लज्जमानेव चिन्ता तथा तथा नितरां प्रविशति मे हृदयम् । किं क्रियते । तथापि गृहगतैरनुगन्तव्या एव लोकवृत्तयः । प्रायेण च सत्स्वप्यन्येषु वरगुणेष्वभिजनमेवानुरुध्यन्ते धीमन्तः । धरणीधराणां च मूर्ध्नि स्थितो माहेश्वरः पादन्यास इव सकलभुवननमस्कृतो मौखरिवंशः[4] । तत्रापि तिलकभूतस्यावन्तिवर्मणः सूनुरग्रजो ग्रहवर्मा नाम ग्रहपतिरिव गां गतः पितुरन्यूनो गुणैरेनां प्रार्थयते । यदि भवत्या अपि मतिरनुमन्यते ततस्तस्मै दातुमिच्छामि' इत्युक्तवति भर्तरि दुहितृस्नेहकातरतरहृदया साश्रुलोचना महादेवी प्रत्युवाच—'आर्यपुत्र, संवर्धनमात्रोपयोगिन्यो धात्रीनिर्विशेषा भवन्ति खलु मातरः कन्यकानाम् । प्रदाने तु प्रमाणमासां पितरः । केवलं कृपाकृतविशेषः सुदूरेण तनयस्नेहादतिरिच्यते दुहितृस्नेहः । यथा नेयं यावज्जीवमावयोरार्तितां प्रतिपद्यते तथार्यपुत्र एव जानाति'[5] इति ।

राजा तु जातनिश्चयो दुहितृदानं प्रति समाहूय सुतावपि विदितार्थावकार्षीत् । शोभने च दिवसे ग्रहवर्मणा कन्यां प्रार्थयितुं प्रेषितस्य पूर्वागतस्यैव प्रधानदूतपुरुषस्य करे सर्वराजकुलसमक्षं दुहितृदानजलमपातयत् । जातमुदि कृतार्थे गते च तस्मिन्नासन्नेषु च विवाहदिवसेषूद्दामदीयमानताम्बूलपटवासकुसुमप्रसाधितसर्वलोकम्, सकलदेशादिश्यमानशिल्पिसार्थागमनम्, अवनिपालपुरुषगृहीतसमग्रग्रामीणानीयमानोपकरणसम्भारम्, राजदौवारिकोपनीयमानानेकनृपोपायनम्, उपनिमन्त्रितागतबन्धुवर्गसंवर्गणव्यग्रराजवल्लभम्, लब्धमधुमदप्रचण्डचर्मकारकरपुटोल्लालितकोणपटुविघट्टनरणन्मङ्गलपटहम्, पिष्टपञ्चाङ्गुलमण्ड्यमानोद्धलमुसलशिलाद्युपकरणम्, अदोपादा-

१ '०काल:' ग. २ 'गुणवत्तेव' ख. ३ 'सहते विरह०' अ-क. ४ 'मौखरो' ग. ५ 'यथा यावज्जीव०' अ; 'यथा यावज्जीवमावयोर्नाधितां प्रति०' क.

सुराविर्भूतचारणपरम्परापूर्यमाणप्रकोष्ठं प्रतिष्ठाप्यमानेन्द्राणीदैवतम्, सितकुसुमविलेपनवसनसत्कृतैः सूत्रधारैरादीयमानविवाहवेदीसूत्रपातम्, उत्कूर्चकरैश्च सुधाकर्परस्कन्धैरधिरोहिणीसमारूढैर्धवलीक्रियमाणप्रासादप्रतोलीप्राकारशिखरम्, क्षुण्णक्षाल्यमानकुसुम्भकसम्भाराम्भःप्लवपूररज्यमानजनपादपल्लवम्, निरूप्यमाणयौतकयोग्यमातङ्गतुरङ्गतरङ्गिताङ्गनम्, गणनाभियुक्तगणकगणगृह्यमाणलग्नगुणम्, गन्धोदकवाहिमकरमुखप्रणालीपूर्यमाणक्रीडावापीसमूहम्, हेमकारचक्रप्रक्रान्तहाटकघटनटाङ्कारवाचालितालिन्दकम्, उत्थापिताभिनवभित्तिपात्यमानबहलवालुकाकण्टकालेपाकुलालेपकलोकम्, चतुरचित्रकरचक्रवाललिख्यमानमङ्गल्यालेख्यम्, लेप्यकारकदम्बकक्रियमाणमृण्मयमीनकूर्ममकरनारिकेलकदलीपूगवृक्षकम्, क्षितिपालैश्च स्वयमाबद्धकक्ष्यैः स्वाम्यर्पितकर्मशोभासम्पादनाकुलैः सिन्दूरकुट्टिमभूमीश्च मसृणयद्भिर्विनिहितसरसातपर्णहस्तान्विन्यस्तालक्तकपाटलांश्च चूताशोकपल्लवलाञ्छितशिखरानुद्वाहवितर्दिकास्तम्भानुत्तम्भयद्भिः प्रारब्धविविधव्यापारम्, आ सूर्योदयाच्च प्रविष्टाभिः सतीभिः सुभगाभिः सुरूपाभिः सुवेषाभिरविधवाभिः सिन्दूररजोराजिराजितललाटाभिर्वधूवरगोत्रग्रहणगर्भाणि श्रुतिसुभगानि मङ्गलानि गायन्तीभिर्बहुविधवर्णकदिग्धाङ्गुलीभिर्ग्रीवासूत्राणि च चित्रयन्तीभिश्चित्रपत्त्रलतालेख्यकुशलाभिः कलशांश्च धवलितान्वीतलताराजिरचितांश्च मण्डयन्तीभिरभिनवपुटककर्पासतूलपल्लवांश्च वैवाहिकश्लक्ष्णोर्णासूत्रसनाहांश्च रञ्जयन्तीभिर्वल्लनाघृतघनीकृतकुङ्कुमकल्कमिश्रितांश्चाङ्गरागांल्लावण्यविशेषकृन्ति च मुखालेपनानि पचयन्तीभिः कक्कोलमिश्राः सजातीफलाः स्फुरत्स्फीतस्फाटिककर्पूरशकलखचितान्तराला शेखरमाला रचयन्तीभिः समन्तात्सामन्तसीमन्तिनीभिर्व्याप्तम्, बहुविधभक्तिनिर्माणनिपुणपुराणपौरपुरंध्रिवध्यमानैर्वर्ध्रीश्चाचारचतुरान्तःपुरजरतीजनितपूजाराजमानरजकरज्यमानै रक्तैश्चोभयपटान्तलग्नपरिजनप्रेङ्खोलितैरङ्गणासु शोष्यमाणैः शुक्लैश्च पुटिकाक्रमरूक्षक्रियमाणपल्लवपरभागैरपरैरारब्धकुङ्कुमपङ्कस्थासकच्छुरणैरपरैरङ्कुरभुजिष्याभज्यमानभङ्गुरोर्मिभिः क्षौमैश्च बादरैश्च दुकूलैश्च लालातन्तुजैश्चांशुकैश्च नेत्रैश्च निर्मोकनिभैरकठोररम्भागर्भकोमलैर्निःश्वासहार्यैः स्पर्शानुमेयैर्वासोभिः सर्वतः स्फुरद्भिरिन्द्रायुधसहस्रैरिव सञ्छादितम्, उज्ज्वलनिचोलकारगुण्ठ्यमानहंसपुलकैश्च चपलीदन्तारागुणफलोपनीयमानैश्च कञ्चुकैरनेकोपयोगपाटलसागन्धापारिणितैः पट्टपटीसहस्रैरभिनवरागकौसुम्भैरुल्लाप्यमानैश्च पटवितानैः भास्करकरनिषेधनिरन्तरच्छायमानगगनतलपटैश्च मण्डपैश्चित्रैर्नेत्रपटवेष्ट्यमानैश्च मार्गैरत्युज्ज्वलं रमणीयं धाम्युत्सवदं च मङ्गल्यं चाभाद्राजकुलम्।

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१ 'नक्षोदक्षेपण॰' अ—क. २ 'रजकनखावारनखरञ्ज्यमानैः' ख. ३ '॰कोमलदुकूल॰' ख.

देवी तु यशोमती विवाहोत्सवपर्याकुलहृदया हृदयेन भर्तरि कुतूहलेन जामातरि स्नेहेन दुहितरि उपचारेण निमन्त्रितस्त्रीषु आदेशेन परिजने शरीरेण सञ्चरणे चक्षुषा कृताकृतप्रत्यवेक्षणेषु आनन्देन महोत्सवे एकापि बहुधा विभक्तेवाभवत् । भूपतिरप्युपर्युपरि विसर्जितोष्ट्रवामीजनितजामातृजोषः सत्यप्याज्ञासम्पादनदक्षे मुखेक्षणपरे परिजने समं पुत्राभ्यां दुहितृस्नेहविक्लवः सर्वं स्वयमकरोत् ।

एवं च तस्मिन्नविधवामये इव भवति राजकुले, मङ्गलमय इव जायमाने जीवलोके, चारणमयेष्विव लक्ष्यमाणेषु दिङ्मुखेषु, पटहमय इव कृतेऽन्तरिक्षे, भूषणमय इव भ्रमति परिजने, बान्धवमय इव दृश्यमाने सर्गे, निर्वृतिमय इवोपलक्ष्यमाणे काले, लक्ष्मीमय इव विजृम्भमाणे महोत्सवे, निधान इव सुखस्य फल इव जन्मनः परिणाम इव पुण्यस्य यौवन इव विभूतेर्यौवराज्य इव प्रीतेः सिद्धिकाल इव मनोरथस्य वर्तमाने, गण्यमान इव जनाङ्गुलीभिः, आलोक्यमान इव मार्गध्वजैः, प्रत्युद्गम्यमान इव मङ्गल्यवाद्यप्रतिशब्दकैः, आहूयमान इव मौहूर्तिकैः, आकृष्यमाण इव मनोरथैः, परिष्वज्यमान इव वधूसखीहृदयैराजगाम विवाहदिवसः । प्रातरेव प्रतीहारैः समुत्सारितनिखिलानिबद्धलोकं विविक्तमक्रियत राजकुलम् ।

अथ महाप्रतीहारः प्रविश्य नृपसमीपम् 'देव, जामातुरन्तिकात्ताम्बूलदायकः पारिजातकनामा संप्राप्तः' इत्यभिधाय स्वाकारं युवानमदर्शयत् । राजा तु तं दूरादेव जामातृबहुमानादर्शितादरः 'बालक, कच्चित्कुशली ग्रहवर्मा' इति पप्रच्छ । असौ तु समाकर्णितनराधिपध्वनिर्धावमानः कतिचित्पदान्युपसृत्य प्रसार्य च बाहू सेवाचतुरश्चिरं वसुन्धरायां निधाय मूर्धानमुत्थाय 'देव, कुशली यथाज्ञापयस्यर्चयति च देवं नमस्कारेण' इति व्यज्ञापयत् । आगतजामातृनिवेदनागर्लं च तं ज्ञात्वा कृतसत्कारं राजा 'यामिन्याः प्रथमे यामे विवाहकालात्ययकृतो यथा न भवति दोषः[२]' इति सन्दिश्य प्रतीपं प्राहिणोत् ।

अथ सकलकमलवनलक्ष्मीं वधूमुख इव सञ्चार्य समवसिते वासरे, विवाहदिवसश्रियः पादपल्लव इव रज्यमाने सवितरि, वधूवरानुरागलघूकृतप्रेमलज्जितेष्विव विघटमानेषु चक्रवाकमिथुनेषु, सौभाग्यध्वज इव रक्तांशुकसुकुमारवपुषि नभसि स्फुरति संध्यारागे, कपोतकण्ठकर्बुरे वरयात्रागमनरजसीव कलुषयति दिङ्मुखानि तिमिरे, लग्नसम्पादनसज्ज इवोज्जिहाने ज्योतिर्गणे, विवाहमङ्गलकलश इवोदयशिखरिणा समुत्क्षिप्यमाणे वर्धमानधवलच्छाये ताराधिपमण्डले वधूवदनलावण्यज्योत्स्नापरिपीततमसि प्रदोषे कृपोदितमुपहसत्स्विव रजनिकरमुखानितमुखेषु कुमुदवनेष्वाजगाम मुहुर्मुहु-

१ 'अविधवाभवे' ब. २ 'दोषस्तथा विधीयतामिति' ब.

शयनेन शोभमानम्, शयनशिरोभागस्थितेन च कृतकुमुदशोभेन कुसुमायुधसाहाय्यकायागतेन शशिनेव निद्राकलशेन राजतेन विराजमानं वासगृहम्।

तत्र च ह्रीताया नववधूकाया: पराङ्मुखप्रसुप्ताया मणिभित्तिदर्पणेषु मुखप्रतिबिम्बानि प्रथमालापाकर्णनकौतुकागतगृहदेवताननानीव मणिगवाक्षकेषु वीक्षमाणः क्षणदां निन्ये। स्थित्वा च श्वशुरकुले शीलेनामृतमिव श्वश्रूहृदये वर्षन्नभिनवाभिनवोपचारैरपुनरुक्तान्यानन्दमयानि दश दिनानि स्थित्वा दत्त्वा राजदौवारिकमिव राजकुले रणरणकं यौतकनिवेदितानीव शम्बलान्यादाय हृदयानि सर्वलोकस्य कथं कथमपि विसर्जितो नृपेण वध्वा सह स्वदेशमगमदिति।

इति श्रीबाणभट्टकृतौ हर्षचरिते चक्रवर्तिजन्मवर्णनं नाम
चतुर्थ उच्छ्वासः।

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१ '०कृतौ हर्षचरिते चतुर्थ उच्छ्वास' क, 'इति श्रीमहाकविचक्रचूडामणि श्रीबाणभट्टविरचित महाकाव्ये चक्रवर्तिजन्मवर्णनं नाम चतुर्थ उच्छ्वासः समाप्तः' ख.

HARSHACHARITA.

Uchchhvâsa I.

NOTES

हर्षस्य चरितमधिकृत्य कृतो ग्रन्थ हर्षचरितम् The affixes अण् (अ) and छ (ईय) are added to words to denote works, according to the Sutra 'अधिकृत्य कृते ग्रन्थे' पा IV 3 87 But, according to the Vartika 'लुबाख्यायिकाभ्यो बहुलम्', these affixes are generally omitted in the case of works called आख्यायिकाs The हर्षचरित is an आख्यायिका, for a definition of which see Intro p XX उच्छ्वास means 'a chapter of a book' It is a division peculiarly associated with works of the आख्यायिका class Note verse 10 below

In some Mss the first verse is इच्छादि०, which contains a salutation to सरस्वती इच्छादि प्रसवा the power of which, in presenting the whole (world) by the successive working (प्रसर) of the several faculties beginning with volition, is well known निचय collection Ideas are conveyed by words over which सरस्वती presides Words are made up of letters (sounds) the production of which is explained by the following from the शिक्षा 'आत्मा बुद्ध्या समेत्यार्थान् मनो युङ्क्ते विवक्षया। मन कायाग्निमाहन्ति स प्रेरयति मारुतम्। मारुतस्तूरसि चरन् मन्द्रं जनयति स्वरम्। सोदीर्णो मूर्ध्न्यभिहतो वक्त्रमापद्य मारुत। वर्णाञ्जनयते &c' It will be noticed that according to this quotation it is the *desire* to speak (विवक्षा=वक्तुमिच्छा) that is the first step in the evolution of वर्णs Separate वा (सरस्वती) आध्यायिनाम् (of those who reflect) आध्यायिना may be connected with हृदय in the compound हृदय० or with रूप The poet perhaps intends both हृदयमेव कोकनदं तस्मिन् प्रतिष्ठा यस्या which is installed in the lotus of the heart (of reflecting men) The heart is fitly compared to कोकनद which is a red lotus 'रक्तोत्पलं कोकनदम्' इत्यमर In the Upanishads the heart is often spoken of as a lotus in which the supreme soul dwells 'अथ यदिदमस्मिन् ब्रह्मपुरे दहरं पुण्डरीकं वेश्म दहरोऽस्मिन्नन्तराकाशस्तस्मिन्यदन्तस्तदन्वेष्टव्यम्' छान्दोग्य 8 1 1 सरस्वती is but a शक्ति of the Supreme Soul. रूपं प्रकाशयति—It is speech that manifests (conveys) objects (रूप) to the mind The meaning may also be 'that manifests her real nature (to those who are contemplative)' वाक् is said to be fourfold, परा, पश्यन्ती, मध्यमा and वैखरी This is a description of परा वाक् The metre is वसन्ततिलका We may also read वा ध्यायिनां or separate as वा अध्यायिना (from इ with अधि).

Verse 1. Connect नम with शम्भवे. It is usual for Sanskrit authors to begin their works with an invocation to some deity. तुङ्ग शिर:, स्पृशति इति, मूर्ध्नि चन्द्रः यस्य अस्ति सः. The head of शिव never bows down to any one else; hence it is तुङ्ग. Both the moon and चामर are white. त्रैलोक्यनगर आरम्भे मूलस्तम्भ नगरं—which is the first pillar in constructing the city in the form of the three worlds. The author looks upon शिव as the supreme deity, the cause of the creation, maintenance and absorption of the Universe. It is well known that in constructing a house the first pillar (whether of wood or stone) is erected on an auspicious day and with great ceremony चामरs may be tied on to it for the sake of beauty and auspiciousness. 'नगरारम्भे हि मूलस्तम्भो भवति। तत्र च पट्टबन्धादिपुरःसरं प्रशस्तवस्तुभूषितदेशे चन्द्रतुल्य श्वेत चामर क्रियते इति स्थितिः' सं शङ्कर notes that other commentators construe the word शम्भु as referring also to विष्णु and ब्रह्मा. "'स्वयम्भूः शम्भुरादित्य' इति नामसहस्रे दृष्टत्वाद्धरेः, 'शम्भू ब्रह्मत्रिलोचनौ' इत्यभिधानकोशादर्शनाच्च ब्रह्मणोऽपि नमस्कारोऽयमित्यन्ये वदन्ति। व्याचक्षते—हरिपक्षे त्रैलोक्याक्रमणकाले यदा 'यस्याभिरास्य चौर्मूर्धा ख नाभिश्चरणौ मही' इत्यभिप्रायेण तुङ्गशिरश्चुम्बि तुङ्गत्वेन वक्षिरस्कत्वमुचितं चन्द्र एव चामरं तेन चारवे। ब्रह्मपक्षे चन्द्रः स्वर्ण तन्मयं चामरमिव चामरं केशकलाप। हिरण्यकेशो हि ब्रह्मा त्रैलोक्यादीति सर्वं सुगममिति" From this verse and from indications in the 2nd उच्छ्वास (देवदेवस्य विरूपाक्षस्य विधाय पूजां परमया भक्त्या) we can say that Bāna was specially devoted to शिव. C and T note that this verse occurs entire in an inscription (vide Indian Antiquary vol XIII p 92) of the western चालुक्य king त्रिभुवनमल्ल II dated Sake 1006

Verse 2 हरस्य कण्ठ तस्य ग्रह तेन आनन्द तेन मीलिते (closed) अक्षिणी यस्या —Whose eyes were closed by the joy of clasping the neck of Siva. कालकूटविषस्य स्पर्शेन जात मूर्च्छाया आगम (advent, beginning) यस्या. When the gods and demons churned the ocean for jewels, the first thing that came out was the poison हालाहल. शिव drank it to save the universe from destruction. The poison showed its strength by making Siva's throat dark. See रामायण I 45 (निर्णयसागर ed) and भागवतपुराण VIII. Compare 'अमृतमयमिव तीरादविशतिनीलकण्ठपीयमानविषम्' कादम्बरी (p 123 of P). Uma (पार्वती) clasped the neck of Siva and closed her eyes in the ecstasy of love. The poet fancies that the closing of the eyes

Verse 3. The poet in this verse after invoking deities salutes Vyâsa the author of the महाभारत and thereby shows his great reverence for him. सर्वं वेत्तीति सर्ववित् तस्मै. कविवेधसे—who is Brahmâ among poets. Brahmâ is called सुरज्येष्ठ; so व्यास is the best of poets. The word may also mean 'who is the creator of (the effusions of) poets.' The idea is that later poets derive their inspiration from his work. The महाभारत itself gives expression to this idea. 'इतिहासोत्तमादस्माज्जायन्ते कविबुद्धयः' आदिपर्व 2. 385; 'इदं कविवरैः सर्वैराख्यानमुपजीव्यते' आदि० 2 389; 'यदिहास्ति तदन्यत्र यन्नेहास्ति न तत्क्वचित्'. यः सरस्वत्याः वर्षमिव पुण्यं भारतं चक्रे who composed the sacred (work called) Bhârata which is as it were a shower of speech. The भारत contains the choicest speech in abundance The poet conveys another idea. यः सरस्वत्या (वाचा) भारतं पुण्यं चक्रे सरस्वत्या (नद्या) भारत वर्षमिव. Vyâsa by his holy words sanctified भारतवर्ष (India) as the sacred river सरस्वती sanctifies भारतवर्ष. According to ancient ideas of Geography, the earth was divided into seven द्वीप (जम्बु, प्लक्ष, शाल्मल, कुश, क्रौञ्च, शाक and पुष्कर) Each of these द्वीप was subdivided into 9 वर्ष, had its own mountains and was surrounded by a sea. जम्बुद्वीप had 9 वर्ष (कुरु, हिरण्मय, रम्यक, इलावृत, हरि, केतुमाल, भद्राश्व, किंनर and भारत). Vide विष्णुपुराण II. 1-3 and मार्कण्डेय chap 54 ff. भारतवर्ष is defined as 'उत्तरं यत्समुद्रस्य हिमाद्रेश्चैव दक्षिणम् । वर्षं तद्भारतं नाम भारती यत्र संततिः ॥'. सरस्वती was a sacred river in the Panjab now lost in the sands of the great desert of India. We may also interpret 'who sanctified the line descended from भरत by his speech.' The महाभारत narrates the story of the Kauravas and Pândavas who were descendants of भरत, son of दुष्यन्त and शकुन्तला. Vide आदिपर्व chap. 74. 'भरताद्भारती कीर्तिर्येनेदं भारतं कुलम् ॥' verse 131. The word कविवेधसे may also mean 'who is a creator in the form of a poet' A poet is often spoken of as a creator (of high thoughts and aspirations) Compare the first verse of काव्यप्रकाश and 'अपारे काव्यसंसारे कविरेव प्रजापतिः । यथास्मै रोचते विश्वं तथेदं परिवर्तते' ॥ ध्वन्यालोक III. p. 222 and also अग्निपुराण chap 339 10.

Verse 4. कुकवयः bad poets, poetasters रागेण अधिष्ठिता दृष्टिः येषाम्—whose vision (intellect) is dominated by (evil) passions (with कुकवयः); whose eye is dominated by redness (with कोकिलाः). Poetasters are not inspired by noble ideals and thoughts, but their effusions are due to the envy of good poets and such other evil tendencies. The three words रागा०,

वाचाला and °कारिण apply equally to bad poets and cuckoos and so the author compares bad poets with cuckoos. वाचाला loquacious (with poets), making a noise (with cuckoos) कामकारिण' doing just as they please that excite passion (with कोकिला) Poetasters compose poems throwing to the winds all canons of good taste and sound criticism The notes of the cuckoo are an excitant of love According to the terminology of Sanskrit rhetoricians रति is the स्थायिभाव of शृङ्गाररस, the नायक and नायिका are the आलम्बनविभाव वसन्त the moon the notes of the cuckoo are the उद्दीपनविभाव, external indications such as स्वेद are the अनुभावs and चिन्ता, जडता &c are व्यभिचारिभावs. Bana in this verse finds fault with poetasters and says that the voice of a true poet is very rarely heard amidst the din of poetasters The com suggests another meaning, such is the natural charm of poetry, even bad poets give pleasure, how much more will those who are specially gifted? But this is rather strained and not in keeping with the next verse स० gives another sense of कुकवय 'कुकन्ति गृह्णन्ति चेतांसि इति कुकाः ते च वयो मयूरप्रवरा पक्षिण'

Verse 5 This verse is full of puns The plain meaning is 'Innumerable are the poets to be found in each house that can write only plain and matter of fact descriptions, like dogs (that are also numberless) Poets that possess creative genius are not many, like शरभs जाति is another name for स्वभावोक्ति It consists in describing objects (particularly the doings of children, lower animals &c) as they are in their various positions 'नानावस्थं पदार्थानां रूपं साक्षाद्विवृण्वती । स्वभावोक्तिश्च जातिश्चेत्याद्या सालङ्कृतिर्यथा ॥' काव्यादर्श II 8 See also भोजs सरस्वतीकण्ठाभरण III and रुद्रटs काव्यालंकार 7 30 31 जाति (or स्वभावोक्ति) is opposed to वक्रोक्ति, which latter was often looked upon as the soul of poetry and as something which a poet should strive for Note 'सैषा सर्वत्र वक्रोक्तिरनयार्थो विभाव्यते । यत्नोऽस्यां कविना कार्यं कोऽलङ्कारोऽनया विना ॥' भामह II जातिभाज also means 'possessed of the common characteristic (श्वत्व or कवित्व) The idea is —the most wretched cur and the best hound are both dogs i e they possess the जाति (species) श्वत्व in common, but there is great disparity in their worth, so poetasters (कुकवय) possess the जाति कवित्व in common with poets of genius असंख्या also means 'of no account, useless (with poets) that do not fight' (with dogs) 'मृधमास्कन्दनं संख्यं समीकं सांपरायिकम्' इत्यमर उत्पादका उद्गता पादका (पादा)

चेषा that have feet upwards (growing on their backs) शरभा—शरभ is a fabulous animal with eight legs and stronger than a lion See वनपर्व chap 119 for the story of a dog that was successively turned into a leopard, a tiger, an elephant, a lion and lastly into a शरभ 'अष्टपादूर्ध्वनयन शरभो वनगोचर । स सिंह हन्तुमागच्छ मुनेस्तस्य निवेशनम् ॥' verse 13

Verse 6 In this verse Bana speaks of so-called poets that are merely plagiarists अन्य—वृत्त्या by (merely) changing the words of other (poets) बन्ध गूहने by concealing the distinctive marks of their compositions अना आख्यते a poet without being (expressly) declared (to be so) is revealed to be a thief (a plagiarist) in the midst of the good The idea is —the composition of a plagiarist is seen in its true light by the good though there is no express declaration that it is merely a patchwork. The words अना मध्ये may also mean 'who is not esteemed among the good' This meaning also suits the word चौर We can also separate as अ ना आख्यात he (the plagiarist or the thief) is not counted a man ना is the nom sing of नृ बन्ध गूहने —the idea (according to the com) is —great poets compose works containing particular words like श्री, लक्ष्मी in particular verses or in some particular order The plagiarist in copying suppresses such indications बन्ध also means the arrangements of the letters of a stanza in a particular way, such as खड्गबन्ध, शृङ्खलाबन्ध, सर्वतोभद्र Or बन्धचिह्न may be used in a general sense viz 'the characteristic style of a good composition' 'बन्ध पदरचना' वामन s काव्यालंकारसूत्रवृत्ति 3 1 4 A thief also changes colour i e his face becomes pale (when challenged in the midst of the good) He also tries to conceal the marks left (in his flesh) by the chains (with which he was bound when caught) Although a thief conceals these marks and so is not declared to be a thief (अनाख्यात), yet by the pallor that comes over his face when challenged he is revealed in his true light

Verse 7 The author in this verse points out that the poets of particular countries exhibit only a few poetic excellences in their works and not all श्लेष श्लेषु Among the northern (poets) a work most exhibits puns श्लेष is of two kinds, शब्दश्लेष and अर्थश्लेष In the first a particular word when used gives rise to different senses, but if that word be omitted and a

synonym substituted, then the double meaning vanishes *e g* वालेवोद्यानमालेय सालकाननशोभिनी Here take the word साल० as meaning सालक (अलकै सह) आनन तेन शोभिनी (with बाला) and सालाना कानन तेन शोभिनी (with उद्यानमाला). If for सालक we substitute सकुन्तल then the श्लेष vanishes In अर्थश्लेष, even if we change the words, there are two meanings *e g* 'उदयमयते दिङ्मालिन्यं निराकुरुतेतरां नयति निधनं निद्रामुद्रां प्रवर्तयति क्रियाः । रचयतितरां स्वैराचारप्रवर्तनकर्तनं बत बत लसत्तेजःपुञ्जो विभाति विभाकरः ॥' काव्यप्रकाश X (Here a king called विभाकर and the Sun are both praised) अर्थमात्रकम्— The poets of the west care only for the meaning (they do not exhibit charm of style or figures of speech) उत्प्रेक्षा is a figure of speech To explain it briefly, it consists in representing (poetically, not through mistake) one thing as another thing or in representing a particular effect as due to some cause other than the real one or representing something done with one motive as due to another. It is generally introduced by such words as मन्ये, शङ्के, ध्रुवं or इव (as it were) Bana's works bristle at every step with this figure The verse 'हरकण्ठ' is a good example of उत्प्रेक्षा गौडे . डम्बरः among Gauda poets there is only show of words (high-flown language) Their works do not contain charming thoughts or such qualities as perspicuity &c Dandin, who was at least a contemporary of Bana, if he was not earlier still, speaks of two literary styles (रीति), *viz*, वैदर्भी and गौडी He says that ten Gunas (such as प्रसाद, माधुर्य and ओज) are the essence of the Vaidarbhi style, while the Gaudi style is the reverse of the Vaidarbhi (काव्यादर्श I 41–42) He tells us that the Gaudas were very fond of अनुप्रास (काव्यादर्श I 54) and that even in verse they employed long compounds (काव्यादर्श I 80) वामन says in his काव्यालङ्कारसूत्रवृत्ति (I 2 12) 'समस्तात्युद्भटपदामोजःकान्तिगुणान्विताम् । गौडीयामपि गायन्ति रीतिं रीतिविचक्षणाः ॥' गौड is the district of Gaur, central part of Bengal, formerly it extended from वङ्ग to the borders of Orissa

Verse 8. नवोऽर्थः—a new topic (*i e* a subject not dealt with by former writers) or a striking subject or meaning This refers to the imaginative side of a poet's mind, called प्रतिभा by Sanskrit rhetoricians 'प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा मता' जातिरग्राम्या description of nature or objects that is not vulgar For जाति, see above p 4 दण्डी gives the following as examples of ग्राम्य and अग्राम्य ways of description respectively, although the mean-

ing is the same 'कन्ये कामयमानं मां न त्वं कामयसे कथम्। इति ग्राम्योऽयमर्थात्मा वैरस्याय प्रकल्पते ॥ कामं कन्दर्पचाण्डालो मयि वामाक्षि निर्दयः। त्वयि निर्मत्सरो दिष्ट्येत्यग्राम्योऽर्थो रसावहः ॥' (काव्या० I 63 64) जाति also means a particular class of metres regulated by Matras, such as आर्या Compare 'पद्यं चतुष्पदी तच्च वृत्तं जातिरिति द्विधा' काव्या० I 11 (जाति also means a composition or verse in which the same words represent Sanskrit or Prakrit) Both these meanings are not suitable here श्लेष—for explanation, see the preceding verse अक्लिष्ट not laboured 'व्यवहितार्थप्रत्ययं क्लिष्टम्' काव्यालङ्कारसूत्र II 1 21 स्फुटो रस A sentiment (which is the subject matter of a poem) that is easily understood रस is the soul of Kavya It is that sentiment which rules a composition and which is the object of the poem to present to the mind of the reader Rasas are eight शृङ्गार, वीर, करुण, हास्य, रौद्र, भयानक, बीभत्स, अद्भुत Some add a ninth रस viz शान्त विक बन्ध—The Com says 'उदारतालक्षणबन्धगुणयुक्तः यत्र सति नृत्यन्तीव पदानि प्रतिभासन्ते' In this he follows वामन's काव्यालङ्कारसूत्र III 1 22 'विकटत्वमुदारता'—वृत्ति "बन्धस्य विकटत्वं यदसौ उदारता। यस्मिन्सति नृत्यन्तीव पदानीति जनस्य वर्णभावना भवति तत् विकटत्वं लीलायमानत्वमित्यर्थः। यथा 'स्वचरणविनिविष्टैर्नूपुरैर्नर्तकीनां झणिति रणितमासीत्तत्र चित्रं कलं च'। न पुनः 'चरणकमलकलग्नैर्नूपुरैर्नर्तकीनां झटिति रणितमासीन्मञ्जु चित्रं च तत्र'" This means that in विकटत्व the sound must be an echo to the sense C and T translate 'language rich in sonorous words' The author in our opinion rather refers to ओजोगुण about which दण्डी says 'ओजः समासभूयस्त्वमेतद्गद्यस्य जीवितम्। पद्येऽप्यदाक्षिणात्यानामिदमेकं परायणम् ॥' काव्या I 80 कृत्स्नं • दुष्करम् all this it is difficult to find in one composition

Verse 9 किं काव्येन what is the use of the poetry of that poet? C and T translate 'what has that poet to do with poetry?' This does not yield a good sense Construe यस्य सर्ववृत्तान्तगामिनी भारती जगत्त्रयं न व्याप्नोति सर्ववृत्तान्तगामिनी भारती कथेव (सा यथा जगत्त्रयं व्याप्नोति)—whose Muse comprehending the furthest limit of metres does not cover the three worlds (i e does not become well known in the world) like the Bharata story सर्वेषां वृत्तानां (metres) अन्तं गच्छति इति (with Muse), सर्वान् वृत्तान्तान् (इतिहासान्) गमयतीति that conveys all sorts of narratives (with भारती कथा). The Mahabharata contains numerous episodes

Verse 10 Here Bana offers his meed of praise to the authors of आख्यायिकाs that preceded him आख्यायिकाs were composed from very ancient times Vide Introduction p XIII

For a definition of आख्यायिका given by भामह, see Introduction p XX (The salient points are that it is in prose, has a high topic, is divided into sections called उच्छ्वास, contains verses in the वक्त्र and अपरवक्त्र metres which suggest coming events) The साहित्यदर्पण (परिच्छेद VI) calls the sections आश्वास कथ श्वरा how are those princes among poets, viz the authors of आख्यायिकाs, not to be praised ? (i e they deserve the highest praise) उच्छ्वा न्ता unwearied even at the end of an उच्छ्वास i e who are able to compose another उच्छ्वास equal in merit to its predecessor येषा स्वती in whose verses (in the वक्त्र metre) the goddess of speech dwells In the वक्त्र metre there are eight syllables in each पाद as in अनुष्टुम् It is defined as 'नाद्यान्नसौ स्यातामब्धेर्योऽनुष्टुभि स्यातम्' After the first letter in each पाद there should be no नगण nor सगण and after the first four letters there should be a यगण उच्छ्वा सित्रा —conveys another idea A man who is tired heaves out a deep breath There is an apparent विरोध in saying that they are not exhausted even when they are breathing hard कवीश्वरा may also mean 'the omniscient gods' i e the creator (the plural being used for श्लेष or to show respect) The supreme spirit is often called कवि in the Upanishads and the Gita 'कविं पुराणमनुशासितार' &c गीता 8 9, 'कविर्मनीषी परिभू स्वयम्भू' ईशावास्योपनिषद् 8 उच्छ्वा खिन्ना would mean 'not exhausted or afflicted even at the end of the Universe' In the Upanishads the Universe containing the Vedas the Heavens, the earth &c is said to be the नि श्वसित of the Supreme 'अस्य महतो भूतस्य नि श्वसितमेतद्यदृग्वेदो असावैतानि नि श्वसितानि' बृहदारण्यकोपनिषद् II 4 10 वक्त्रे सरस्वती The goddess of speech is often poetically described as dwelling in the mouth of Brahma Compare 'चतुर्मुखमुखाम्भोजवनहंसवधूर्मम । मानसे रमता नित्य सर्वशुक्ला सरस्वती ॥' काव्यादर्श I 1

Verse 11 Construe कर्णगोचर गतया वासवदत्तया नून कवीना दर्प अगलत् कर्णगोचर गतया पाण्डुपुत्राणा शक्त्या इव कर्णस्य (दर्प अगलत्) The pride of poets indeed melted away on account of वासवदत्ता when it reached their ears, just as the pride of Drona vanished when the missile of the sons of Pandu given by Vasava (Indra) came near Karna वासवदत्ता—This seems to be the work of Subandhu It is a कथा technically so called Vide Introduction p XX It cannot be the आख्यायिका वासवदत्ता mentioned by Patañjali (Introduction p XIII) The authors of आख्यायिकाs came in for high praise in the preceding verse. We

naturally expect that in this verse the author should refer to another class of works. In this Introduction Bana assigns only one verse to each of the poets or works mentioned below There is no reason why he should depart from that rule in the case of आख्यायिका. A कथा is very much like an आख्यायिका and so it is but proper that the वासवदत्ता of सुबन्धु (being a कथा) should receive encomiums after the authors of आख्यायिकाs, if सुबन्धु preceded Bāṇa, as we hold कवि also means द्रोण The plural कवीनां may be explained as due to the exigencies of श्लेष or as expressing respect द्रोण was the son of भरद्वाज 'भरद्वाजस्य च स्कन्नं द्रोण्यां शुक्रमवर्धत । महर्षेरमतपसस्तस्माद् द्रोणो व्यजायत ॥' आदिपर्व 63 6 कवि is a name for शुक्र and so indicates द्रोण. The story of कर्ण, the son of कुन्ती, is well known The reference seems to be to the defeat of कर्ण by भीम (vide द्रोणपर्व chap 129, 131, 133) We may also construe कवीनां पाण्डुपुत्राणां (दर्पः) कर्णगोचरं गतया वासवदत्तया शक्त्या इव (अगलत्) 'as the pride of the wise sons of Pandu melted away through the javelin that was given by इन्द्र and that came to the hands of Karna Karna was a generous man Once Indra who was interested in Arjuna came to Karna as a Brāhmana and begged of him his divine armour and ear rings Karna true to his word gave Indra what he wanted Indra being pleased with Karna gave him a शक्ति that would kill one महारथी whoever he might be See आदिपर्व chap 111 'ददौ शक्तिं सुरपतिर्वाक्यं चेदमुवाच ह ॥ देवासुरमनुष्याणां गन्धर्वोरगरक्षसाम् । यमेकं जेतुमिच्छेथा सोऽनया न भविष्यति ॥' verses 29–30

Verse 12 भट्टार वत्ते the prose composition of the revered हरिचन्द्र acts like a king i e is pre-eminent like a king भट्टार. or भट्टारक is a term of respect applied to kings in dramas and inscriptions 'राजा भट्टारको देव' इत्यमर. It was also applied by Jain writers to those who abandoned the worldly life. नृप इव आचरति नृपायते according to 'कर्तुः क्यङ् सलोपश्च' पा 3 1 11 पद... उज्ज्वल charming or brilliant on account of the arrangement of words (with गद्यबन्ध), splendid on account of the firmness of his position (with नृप) पदानां शब्दानां बन्धेन (रचनया) उज्ज्वल; पदस्य बन्धेन &c हारी charming (with गद्यबन्ध), wearing a necklace (with नृप) We may also separate as उज्ज्वलो अहारी (with गद्यबन्ध) अहारी not stealing (from the works of others) कृत. स्थिति —कृता वर्णानां क्रमेण (अलङ्कारशास्त्रानुसारेण) स्थितिः यस्मिन्, कृता वर्णानां ब्राह्मणादीनां क्रमेण (शास्त्रक्रमेण) स्थितिः येन—In which letters are employed in

accordance with the rules of poetics (with गद्यबन्ध), who makes the four Varnas follow the rules prescribed for each (with नृप) It was the canon of rhetoricians that माधुर्यगुण was most appropriate in शृङ्गार and करुण, and ओज in वीररस माधुर्य consists in employing letters from क् to म्, except टवर्ग, preceded by the nasals of their class, and that in ओज one should employ conjunct consonants joining the first and second or third and fourth letters of each class टवर्ग, श् and ष् 'टवर्गवर्जिता स्पर्शा स्ववर्गान्त्यशेखरा । लघुरेफल्कारौ च कोमला परिकीर्तिता ॥ रेफेन यस्य कस्यापि योग आद्यतृतीययो । स्वोत्तराभ्या तुल्ययोर्वा परयाद्गण शषौ ॥' रत्नापण on प्रतापरुद्र भट्टारहरिचन्द्र is no more than a mere name to us His prose composition has not yet been discovered There is a *poem* called धर्मशर्माभ्युदय written by a Jain writer हरिचन्द्र A verse of the Gaudavaho (Vide Intro p XII) speaks of a हारियन्द (Prakrit for हारिचन्द्र) बन्ध Is this a reference to this हरिचन्द्र ?

Verse 13 The principal sentence is सातवाहन सुभाषितै रत्नैरिव कोशमकरोत्—सातवाहन made a treasure with fine sayings as with jewels अविनाशिनम् Immortal (as applied to the collection of सुभाषितs) inexhaustible (with the treasure of jewels) अग्राम्यम्—not vulgar or indecent *i e* refined (with सुभाषितकोश), not produced in villages (with रत्नकोश) Jewels are found in the sea or in mines (not in villages) विशुद्धा जाति स्वभावोक्ति येषु (with सुभाषितै), विशुद्धा जाति येषा (with रत्नै) of purest character विशुद्धजातिभि means the same thing as 'जातिरग्राम्या' above कोश—a collection of verses that are unconnected with one another *i e* the same subject does not run through them all It also means 'a treasure' 'कोश श्लोकसमूहस्तु स्यादन्योन्यानपेक्षक' साहित्यदर्पण VI See also काव्यादर्श I 13 "मुक्तक कुलक कोश सङ्घात इति तादृश । सर्गबन्धाङ्गरूपत्वादनुक्त पद्यविस्तर ॥". In this verse the author seems to praise the गाथासप्तशती of हाल That work consists of 700 Prakrit verses It is a collection of verses composed by हाल (सप्तशती I 3) in the Ārya metre (which is a subdivision of जाति for which see p 7) 'मात्राभिर्गणना यत्र सा जातिरिति काश्यप ।' अग्निपुराण chap 337 22 सातवाहन (Prakrit सालाहण) is identified by हेमचन्द्र with हाल 'सालाहणम्मि हालो' देशीनाममाला VIII 66 In the अभिधानचिन्तामणि we have 'हाल स्यात्सातवाहन' हाल seems to us to be an abbreviated form of the Prakrit सालाहण (स् and ह् being often interchanged even in modern vernaculars like the Gujarati) क्षीरस्वामी quotes several verses enumerating the names

of famous emperors of old among whom occurs हाल 'हालः साच्छालिवाहनः'. A king सातवाहन is connected with गुणाढ्य the author of the बृहत्कथा, for which see verse 17. सुभाषित is defined as 'पुराणेष्वितिहासेषु तथा रामायणादिषु । वचनं सारभूतं यत्तत्सुभाषितमुच्यते ॥'.

Verse 14. प्रवरसेनस्य कुमुदोज्ज्वला (कुमुदवत् उज्ज्वला) कीर्तिः सेतुना सागरस्य परं पारं प्रयाता कुमुदोज्ज्वला (कुमुदेन तदाख्येन वानरसेनापतिना) उज्ज्वला कपिसेना सेतुना सागरस्य परं पारमिव प्रयाता. The author here praises the Prakrit poem called सेतुबन्ध or रावणवध. Bāna is engaged in this Introduction in celebrating the names of *authors* and their works Hence it follows that प्रवरसेन was the author of सेतुबन्ध. There is a tradition that the सेतुबन्ध was composed by कालिदास and that प्रवरसेन was only the patron of that great poet. Bāna's words at least do not lend any support to this tradition The Rājatarangini speaks of several kings of Kashmir that bore the name प्रवरसेन. At the command of हर्ष विक्रमादित्य of उज्जयिनी the kingdom of काश्मीर was offered to a poet मातृगुप्त who is often identified with कालिदास without any reason beyond the fact that both names mean the same thing When at Harsha's death मातृगुप्त abdicated the throne, प्रवरसेन (II) ascended it and generously treated मातृगुप्त; vide राजतरङ्गिणी III. 125-323. Dandin says that the language of the country of Mahārāshtra is Prakrit *par excellence* and that the सेतुबन्ध is composed in (महाराष्ट्री) प्राकृत. 'महाराष्ट्राश्रयां भाषां प्रकृष्टं प्राकृतं विदुः । सागरः सूक्तिरत्नानां सेतुबन्धादि यन्मयम् ॥' काव्यादर्श I. 34. If, as tradition says, the author of the सेतुबन्ध was a king, may we hazard a conjecture that he may have been one of the Vakātaka kings? In the Chammak and Sivani copperplate grants (C. I. I. III pp 235, 243) we have two प्रवरसेनs of the Vakātaka family. In the army of the monkeys कुमुद was a commander. 'शरभः कुमुदो वह्निर्वानरो रंभ एव च ॥ एते चान्ये च बहवो वानराः कामरूपिणः ।' रामायण किष्किन्धा 39. 37-38. The monkeys under the supervision of their leader नल, son of विश्वकर्मा, constructed the bridge by means of which they crossed over to लङ्का. See युद्धकाण्ड chapter 22. 74-75 'तानि कोटिसहस्राणि वानराणां महौजसाम् ॥ बध्नन्तः सागरे सेतुं जग्मुः पारं महोदधेः ।'. The Com. construes प्रवरसेनस्य also with कपिसेना 'प्रवे प्लुते रमो येषां ते प्रवरसाः वानरास्तेषामिनः स्वामी, प्रवरा च सेना यस्य स सुग्रीवश्च'. According to this प्रवरसेन is सुग्रीव (प्रव-रस-इन), because he was the master of monkeys who have a liking for leaping or because he had an excellent army. कुमुद is a white lotus and कीर्ति is poetically represented as white.

Verse 15 Bana here eulogises the dramatist Bhasa Kālidasa speaks of him in his मालविकाग्निमित्र as very famous For a reference to him in the Gaudavaho see p XII of the Introduction The सरस्वतीकण्ठाभरण quotes the verse 'भासयत्यपि भासादी कविवर्गे जगत्त्रयीम् । के न यान्ति निबन्धारः कालिदासस्य दासताम् ॥' The सूक्तिमुक्तावलि quotes a verse of राजशेखर about भास 'भासनाटकचक्रेऽपि छेकैः क्षिप्ते परीक्षितुम् । स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः ॥' Peterson's Intro to सुभाषितावलि pp 80-81 Until very recently it was believed by all that Bhāsa's dramas were lost Mr T Ganapati Sastri of Trivandrum has published about thirteen plays the authorship of which he ascribes to Bhasa on several grounds We have our own doubts as to whether the plays now put forward are the genuine works of Bhasa But obvious considerations prevent us from entering into that question here The principal sentence is भास नाटकै देवकुलैरिव यशो लेभे सूत्र रम्भै — सूत्रधारेण कृत आरम्भ येषाम्—that had an introduction spoken by the manager of the stage (with नाटकै), that were constructed by architects (with देवकुलै) बहवो भूमिका येषु, बहव भूमय येषु— in which there are numerous characters (with नाटकै), in which there are several stories The affix क is optionally added to all बहुव्रीहि compounds सपताकै containing पताका (with नाटकै), possessed of banners (with देवकुलै) पताका is a term in dramaturgy There are five अर्थप्रकृतिs (the leading sources of the principal object in a drama) viz, बीज, बिन्दु, पताका, प्रकरी and कार्य पताका is defined by भरत 'यद्वृत्तं हि परार्थं स्यात्प्रधानस्योपकारकम् । प्रधानवच्च कल्प्येत सा पताकेति कीर्तिता ॥' नाट्यशास्त्र 19 23 It is an episode which has no purpose in itself, but is put in by the author for serving as a foil to the principal theme, *e g* the representation of the career of सुग्रीव when the principal theme is रामचरित The दशरूप says 'प्रासङ्गिकं परार्थस्य स्वार्थो यस्य प्रसङ्गत । सानुबन्धं पताकाख्यं प्रकरी च प्रदेशभाक् ॥' I 13 On this धनिक's comment is 'दूरं यदनुवर्तते प्रासङ्गिक सा पताका । सुग्रीवादिवृत्तान्तवत् । पताकेवासाधारणनायकचिह्नवत्तदुपकारित्वात् । यदल्पं सा प्रकरी श्रवणादिवृत्तान्तवत्' The साहित्यदर्पण defines पताका as 'व्यापि प्रासङ्गिकं वृत्तं पताकेत्यभिधीयते' This is quite different from पताकास्थान, which is of four kinds See साहित्यदर्पण VI for it It is not to be supposed that Bhāsa alone among the dramatists before Bāṇa wrote plays that were commenced by सूत्रधार or that contained varied dramatis personae or पताकाs Bāna's only object is to show, by taking three paronomastic clauses, similarity between temples and dramas.

Verse 16 In this verse Bana offers a very glowing tribute of praise to the prince of Sanskrit poets Translate 'who indeed does not feel delight the moment the fine sayings of Kalidasa are uttered, sayings which are sweet and agreeable (सान्द्र) like sprays of flowers? The idea is that even men of ordinary intelligence are delighted with Kalidasa's sayings, much more therefore will those possessed of high critical faculty find delight in them वा does not mean 'or' here It is to be connected with कस्य (कस्य वा न प्रीतिर्जायते), the meaning being 'I should like to know who is not &c' Compare for this use of वा 'परिवर्तिनि संसारे मृत को वा न जायते' Note also the use of इव in a similar way 'पैरत्वदन्य क इवापहारयेन्मनोरमामात्मवधूमिव श्रियम् ॥' किरातार्जुनीय I 31 निर्गतासु when uttered by anyone (with सूक्तिषु), come out (मञ्जरीषु) The मञ्जरी also is fragrant and thick or glossy (सान्द्र) The reading मधुरसार्द्रासु (wet with sweet juice) is not so good, as it cannot be well construed with सूक्तिषु This verse indicates in our humble opinion, that Kalidasa was an household word in the days of Bana and that therefore the former preceded the latter by a long interval of time

Verse 17. The principal sentence here is–बृहत्कथा हरलीला इव कस्य विस्मयाय नो (भवेत्)—In whom would the बृहत्कथा not cause marvel, as the sportive action of Siva does? The बृहत्कथा here spoken of is a work in a Prakrit dialect called पैशाची ascribed to गुणाढ्य The original work in पैशाची is not now extant But it is certain that in the 11th and 12th centuries of the Christian era it was available We have abridgments of the work in Sanskrit compiled by two Kashmirian Pandits, Kshemendra (11th century) and Somadeva (12th century) सोमदेव tells us in the कथासरित्सागर 'यथामूलं तथैवैतन्न मनागप्यतिक्रमः । ग्रन्थविस्तरसंक्षेपमात्रं भाषा च भिद्यते ॥ I 1 10 A third redaction of the ancient बृहत्कथा was issued by a French Scholar M Lacôte See J R A S for 1906 p 689 for a Tamil work based upon the बृहत्कथा Why the book was written in पैशाची is explained in the 6th and 7th chapters (तरङ्ग) of the first लम्बक of the कथासरित्सागर The story resembles that of the sibylline books गुणाढ्य was originally a minister of सातवाहन king of the Deccan Being defeated in a wager he went to the विन्ध्य forest, learnt पैशाची, wrote a work in his own blood containing seven lakhs of verses. When the king would not receive a strange/

work like that, गुणाढ्य read each page and burnt it. Ultimately the king sent for गुणाढ्य when only a lakh of verses remained. For references to गुणाढ्य and his बृहत्कथा see Introduction p. XXII (footnote). According to the कथासरित्सागर, गुणाढ्य had to forego संस्कृत, प्राकृत and देशभाषाs. We hazard the conjecture that पैशाची was the name given to Pâli or some dialect similar to it by गुणाढ्य to prove true to his word or by others before him in derision as the language of the Buddhistic heretics (who would be no better than पिशाचs to orthodox Indians). The बृहत्कथा excites wonder on account of the marvellous stories it contains. समुद्दीपितः कन्दर्पः यया by which passion is excited (with बृहत्कथा). The बृहत्कथा, to judge from its abridgments, contained numerous stories of love and intrigue. The Com. explains in another way also 'समुद्दीपितः प्रकाशितः ख्यातिं नीतः कन्दर्पो नरवाहनदत्तो यस्यामिति। स हि कामांश इति आगमः'. नरवाहनदत्त was the son of वत्सराज and वासवदत्ता and was crowned king of the विद्याधरs. 'गगनादुच्चचारैवं काले तस्मिन्सरस्वती ॥ कामदेवावतारोऽस्य राजन्जातस्तवात्मजः। नरवाहनदत्तं च जानीह्येनमिहाख्यया ॥' कथासरित्सागर 4th लम्बक 3rd तरङ्ग verses 72 73 समुद्दीपितः कन्दर्पः यस्याम् or यया (with हरलीला) by which Cupid was burnt up. Or we may separate समुद् and दीपितकन्दर्पा. समुद् (मुदा सह) = सहर्षा full of joy. मदन wanted to help the gods against the demon तारक who was destined to be killed by the son of शिव In order to induce शिव to marry पार्वती Cupid was about to shoot his flowery arrow, when Siva, coming to know his intention, burnt him to ashes in wrath with the fire from his third eye. कृत गौर्याः प्रसाधनं (*lit.* accomplishment *i. e.* propitiating) यस्याम्. The Com. explains in two ways गौरी was a goddess presiding over some विद्या which was propitiated by नरवाहनदत्त. The other is a strained explanation 'गौरी माति पूरयति गौरीमः। साधनं परिकरबन्धो यथाप्रस्तावो यस्याम्। गौरीमेरितेन हि हरेण तथा तस्यां परिकरबन्धः कृतो यथा साऽपीव विस्मिये'. The story narrated in the बृहत्कथा was first given to पार्वती by शिव. *Vide* बृहत्कथामञ्जरी I. 1. There is no necessity to divide the words in an unusual way (as गौरीम and साधन). The simple meaning is—शिव propitiated गौरी by telling her the original story of the बृहत्कथा. प्रसाधन also means 'decoration' (with हरलीला).

शेष । उदीर्यमाणगीत्याधारभूतपदोपचारात्काव्यमप्युत्साह इति केचित् । यत्र पूर्वे श्लोकेनार्थ उपक्षिप्यते पश्चात्स एव गद्येन वितन्यते मध्ये वृत्तनिबन्धश्च भवति स परिसमाप्तार्थ उत्साह उच्यते इत्यन्ये'. In construing this verse we have to remember two things Firstly, in the preceding verses Bâna eulogises eminent poets and their works so it is not unnatural to expect that आढ्यराज is the name of a poet Secondly, in the following verse the author in a strain of humility says that he is taking a bold step in writing an Âkhyayikâ about his patron Harsha He intimates that he has no intention to rival the works of the great poets of old, but that his sole motive is to give expression to his admiration for his patron. The plain meaning is 'my tongue as if drawn inwards by the Utsahas composed by Âdhyarâja, does not set about to write a poem' The idea is that the Utsahas of आढ्यराज are such works of genius that I (बाण) cannot embark on making an effort in the same direction for fear of being ridiculed when my puny gifts are compared by people with the giant intellect of आढ्यराज The idea conveyed by हृदयस्थै स्मृतैरपि is this—Bana had studied the उत्साहs of आढ्यराज and so they were हृदयस्थ As they were हृदयस्थ (and so inside the body) they may be fancied as able to draw his tongue in But the works of आढ्यराज were not bodily present in Bana's heart They were only remembered In order to draw anything, the presence of the person drawing is necessary But in the case of the उत्साहs their very memory (the mere memory of their worth and greatness) is sufficient to draw his tongue in (*i e* to prevent Bana from writing any poetic work) This is the force of the word अपि in स्मृतैरपि

Who आढ्यराज was and what were the उत्साहs he composed it is difficult to say The alternative explanations given by the com convey some idea of what they may have been According to the commentator रत्नेश्वर on the सरस्वतीकण्ठाभरण, आढ्यराज is another name of शालिवाहन who encouraged the study of Prakrit (*vide* Intro p X footnote) Against accepting this interpretation the only objection is that Bâna has already praised सातवाहन (who is the same as शालिवाहन) in verse 13 Peterson thinks that it is a mistake to take आढ्यराज as a proper noun (Intro to Kadambari p 96) He regards आढ्यराज as almost the same as आद्यराज He takes उत्साह to mean 'brave deeds Some MSS read आद्यराज but that

seems to be an emendation due to the difficulty of explaining आढ्यराज One edition reads 'कृतोच्छ्वासे' which also seems to be an unauthorised emendation Pischel held that आढ्यराज was Harsha himself (J R A S for 1903 p 830) But it is not clear why Harsha should be called आढ्यराज Some take the verse in a sarcastic sense If आढ्यराज is शालिवाहन (or सातवाहन), we know how he discouraged (the opposite of उत्साह) गुणाढ्य when the latter brought his strange work of seven lakhs of verses But several objections can be urged against this way of explaining the verses There is no reason why Bana should indulge in sarcasm against a famous king that died several centuries before him Besides this sense does not fall in well with the next verse Mr F W Thomas is troubled by the word अपि in स्मृतैरपि and thinks that the reference may be to some psychological doctrine according to which memory does not reside in the heart (J R A S 1903 p 830)

Verse 19 तथापि although I am afraid of the ridicule that may be poured upon me in striving to reach the position of a poet of the eminence of आढ्यराज नृपते चापलम् through my devotion to my king (Harsha), I, being undismayed and eager to carry out (my undertaking) make bold to plunge with my tongue in the ocean of Âkhyâyika He means that he is going to write an आख्यायिका about हर्ष and sing his praises with his tongue That is a rash undertaking (चापल) *for one like him* Separate भक्त्या अभीत अभीत may also mean 'being surrounded *i e* protected all round (अभि + इत) प्लवन Swimming प्लवन एव चापलम् It is a rash act to plunge in the deep ocean निर्वहणे आकुल would also mean anxious to go across to the other side (with one who plunges into the ocean)

Verse 20 Here आख्यायिका is compared to a bed (शय्या) सुख [illegible]िता (सुखेन प्रबोध [illegible]ान तेन ल[illegible]िता) charming on account of conveying knowledge with ease or charming on *account of* its being easy to understand The Vedas and Sastras contain injunctions laying down how one should act Poetry like a bitter pill coated with sugar inculcates good conduct and abstinence from sin in a sweet persuasive manner Compare 'स्वादु दायरसोन्मिश्र शास्त्रार्थमपि शृण्वते। प्रथमालीढमधव पिबन्ति कटु भेषजम् ॥', compare also 'मधुरौषधवत्काव्यमविद्याव्याधिनाशनम् । आह्लादयत्यलं व्यम विरेचयत्यहं ॥' काव्यालङ्कारकामधेनु सुख ल[illegible]िता that is agreeable

because one rises from it in a happy mood (with शय्या). सुप्त॰ प्रबोध॰ (waking up from sleep) तेन ललिता शोभनानां वर्णानां घटना (arrangement) तेन उज्ज्वले (शब्दे). See above p 10 as to the employment of particular letters for a particular purpose सुवर्ण उज्ज्वले brilliant on account of being overlaid with gold or on account of the combination of agreeable colours (with प्रतिपादवे) प्रतिपादके that convey sense (with शब्दे), with the feet (of the bed) शय्या is used in another sense also It means 'such a collocation of words in a poem that no word can be substituted by another without marring the beauty of the poem 'या पदानां परान्योन्यमैत्री शय्येति कथ्यते ।' प्रताप रुद्र (वृत्ति—पदविनिमयासहिष्णुत्वाद्र्यस्य पदानुगुण्यरूपा शय्या) बाण employs the word in this sense in the कादम्बरी 'स्फुरत्कलालापविलासकोमला करोति रागं हृदि कौतुकाधिकम् । रसेन शय्यां स्वयमभ्युपागता कथा जनस्याभिनवा वधूरिव ॥' (Intro 8th verse) The words सुप्त॰, सुवर्ण॰ and प्रति॰ mean the same thing with शय्या in this sense as with आख्यायिका The अग्निपुराण says that शय्या is the same as मुद्रा 'अभिप्रायविशेषेण कवि शक्ति विवृण्वती । मुत्प्रदायिनीति सा मुद्रा सैव शय्यापि नो मते ॥' 342 26

Verse 21 ज्वलन् प्रतापज्वलन एव प्राकार तेन कृता जगत रक्षा येन 'who protects the world by the rampart wall (प्राकार) of the fire of his glorious valour सकलाना प्रणयिना मनोरथा तेषा सिद्धौ श्रीपर्वत Who is a श्रीपर्वत in fulfilling the desires of all suppliants प्रणयिन् a friend, or one who comes with a request श्रीपर्वत is a mountain in Telingana sacred to शिव 'श्रीपर्वते महादेवो देव्या सह महाद्युति । न्यवसत्परमप्रीतो ब्रह्मा च त्रिदशै सह ॥' वनपर्व 85 19 20 The story runs that लक्ष्मी practised penance there and secured the boon of always reclining on the chest of Vishnu Compare 'श्रीपर्वताश्चर्यवार्तासहस्रा भिज्ञेन जरद्द्रविडधार्मिकेण (p 227 of कादम्बरी Peterson's ed)

P. 2 ll 20—28 एव प्रादुरभवन् अनुश्रूयते lit it is heard i e it is handed down by tradition किल indicates 'as the story goes' 'वार्तासम्भाव्ययो किल' इत्यमर स्व तिष्ठन् presiding over (or dwelling in) his world (i e ब्रह्मलोक or सत्यलोक) परमेष्ठी=ब्रह्मा (परमे पदे तिष्ठतीति) It is the subject of आसाञ्चक्रे विकास विष्ट occupying his lotus seat that was fully expanded इन् (in विकासिन्) is affixed in the sense of नित्ययोग (the lotus on which ब्रह्मा reclines is always expanded) 'भूमनिन्दाप्रशंसासु नित्ययोगेऽतिशायने । सम्बन्धेऽस्तिविवक्षायां च भवन्ति मतुबादय ॥' पद्म एव विष्टर (विस्तीर्यते इति) 'विष्टरो विटपी दर्भमुष्टि पीठाद्यमासनम्' इत्यमर ब्रह्मा is called कमलासन सुनासीर (इन्द्र) प्रमुख येषाम् The word is

also written as शुनासीर, क्षीरस्वामी derives as 'शोभना नासीरा अग्रेसरा अस्य शुनासीरः पोरपलमित्येके'. गीर्वाणे = देवे. गी (वाच्) एव वाण (ववयो रभेदात्) वाणं येषाम् सं also explains as 'गिर स्तुतिरूपा वणन्ति भजन्तीति' ब्रह्मोद्यां कुर्वन् engaged in philosophical discussion about ब्रह्म ब्रह्मोद्य = ब्रह्मण वदः उक्ति ब्रह्मोद्य is generally used as a noun in the neuter, but here it is an adjective of कथा ब्रह्म means either Veda or the supreme all pervading spirit which is the subject-matter of the Upanishads. 'वद सुपि क्यप् च' पा 3 1 106 (वदमोने क्यप् स्यात् चात् यत् अनुपसर्गे सुपि उपपदे । ब्रह्मोद्यम् । ब्रह्मवद्यम् । सि कौ) सं० explains 'ब्रह्मोद्या सा कथा यस्यामुच्यते ब्रह्म शाश्वतम्' See मनुस्मृति 3 231 'यद्यद्रोचेत विप्रेभ्यस्तत्तद्दद्यादमत्सर । ब्रह्मोद्याश्च कथा कुर्यात् पितृणामेतदीप्सितम् ॥' मेधातिथि on मनु० explains 'ब्रह्मोद्या ब्रह्मणि वेदे या उद्यन्ते कथ्यन्ते ता ब्रह्मोद्या देवासुरयुद्ध वृत्रवध सरमादूत्यमित्याद्या । अथवा व स्विदे कारी चरतीत्यादि' अन्याश्च भावयन् engaged in (lit causing to be put ting forward) other blameless (निरवद्य) discussions on various lores विद्याs were either four or fourteen The four are आन्वीक्षिकी (metaphysics), त्रयी (the three Vedas), वार्ता (agriculture and trade), दण्डनीति (science of Government) See चाणक्य's अर्थशास्त्र, p 6 'पुराणन्यायमीमांसाधर्मशास्त्राङ्गमिश्रिताः । वेदाः स्थानानि विद्यानां धर्मस्य च चतुर्दश ॥' याज्ञ० I 3 (i e four Vedas, six वेदाङ्गs पुराण, न्याय, मीमांसा and धर्मशास्त्र) These are the fourteen Vidyas गोष्ठी an assembly or discourse In ancient times गोष्ठी was somewhat like a modern club 'समानविद्यावित्तशीलबुद्धिवयसामनुरूपैरालापैरेकत्रासनबन्धो गोष्ठी' सं० If we read निरवद्याविद्या as one word, then we shall have to separate as निरवद्य अविद्या०, which does not yield a good sense. If we read निरवद्यविद्या० the meaning will be the same or we may interpret as 'discussion about the knowledge of the Blameless One' (i e ब्रह्म) निरवद्य is an epithet of ब्रह्म Compare 'निष्कलं निष्क्रियं शान्तं निरवद्यं निरञ्जनम्' श्वेताश्वतरोपनिषद् 6 19 Note the words 'निरवद्यविद्या विद्योतितानि' in the last para of the first उच्छ्वास (p 19 text) Separate तथा आसीन (sitting) त्रिभुवनेन प्रतीक्ष्य पूज्यम् (from ईक्ष् with प्रति) प्रजापतय —In the मनुस्मृति the ten प्रजापतिs enumerated do not include मनु, दक्ष and चाक्षुष 'पती प्रजानामसृजं महर्षीनादितो दश ॥ मरीचिमत्र्यङ्गिरसौ पुलस्त्यं पुलहं क्रतुम् । प्रचेतसं वसिष्ठं च भृगुं नारदमेव च ॥' मनु० I 34 35 In the मनुस्मृति (I 36) we are told that these ten प्रजापतिs created seven Manus of whom चाक्षुष is the sixth (मनु० I 62) The रामायण gives a slightly different list (अरण्यकाण्ड 14 7 9). दक्ष is a well known प्रजापति He was born from the right अङ्गुष्ठ of ब्रह्मा (vide आदिपर्व 66 10). Probably the author uses the word प्रजापति not in a technical sense, but in a general sense.

'progenitors' सप्तर्षय पुर सरा. (मुख्या) येषाम्. The seven sages are मरीचि, अत्रि, अङ्गिरस्, पुलस्त्य, पुलह, क्रतु, वसिष्ठ के चारयन् some uttered with proper accents hymns from the Rigveda that are appropriate for praising (God) The Rigveda mostly consists of verses praising various deities, describing their wondrous works and soliciting the gods for various boons केचि पठन् some recited the Yajus formula containing worship 'क्षयार्चयोरपचितिः' इत्यमर" अपचितिं पूजा भजन्ते इति प्रशंसासामानि Saman hymns containing praise साम verses are to be sung Almost the whole of the सामवेद is taken from the Rigveda A Yajus is in prose, while a ऋच् is in a metrical form Bana uses appropriate verbs and descriptive words with reference to the ऋग्वेद, the यजुर्वेद and the सामवेद विवृत ऋतुक्रियातन्त्रं यै that explained (*lit* laid bare) the doctrines (or dogmas) of the performance of sacrifice 'तन्त्र प्रधाने सिद्धान्ते' इत्यमर व्याचचक्षिरे expounded (3rd plu Perfect of चक्ष् with वि and आ) विधानां विभवाद् (difference) तेन कृता' due to the difference of the lores they had studied It is better to read with B 'अन्योन्यस्य विवादा' प्रादुरभवन्—(naturally or spontaneously) arose What the author means is —The sages had each of them made a profound study of some particular विद्या and so disputes arose among them not out of envy or pride, but because each was specially devoted to a particular विद्या and so gave expression to his views without meaning any offence to other personages present

P 2 l 20–p 3 l 15 अथातिं जहास अति प्रकृत्या by nature extremely irritable अत्रेस्तनय –अत्रि s wife was अनसूया a daughter of दक्ष अत्रि had three sons सोम, दुर्वासस् and दत्तात्रेय See विष्णुपुराण I 10 तारापते (चन्द्रमस) भ्राता The moon is said to have sprung from the lustre of Atri's eye See हरिवंश 25 'नेत्राभ्यां वारि सुस्राव दशधा द्योतयद्दिश । तं गर्भं विधिना हृष्टा दश देव्यो दधुस्तदा ॥ समेत्य धारयामासुर्न च ताः समशक्नुवन् ॥ स ताभ्यः सहसैवाथ दिग्भ्यो गर्भः प्रभान्वितः । पपात भासयँल्लोकाञ्छीतांशुः सर्वभावनः ॥' verses 6–8 Note 'अत्रिनेत्रनिर्गतस्य · दृष्ट इव जनेन जन्मदिवस कुमुदबन्धो' हर्षचरित 7th उच्छ्वास मन्दपाल नाम यस्य स मन्दपालनामा तेन कलहं करोति इति कलहायते according to 'शब्द-वैरकलहाभ्रकण्वमेघेभ्य करणे' पा 3 1 17 (एभ्य कर्मभ्य करोत्यर्थे क्यङ् स्यात् । सिकौ) विस्वरमकरोत् he struck a discordant note विस्वरम् may be taken as an adjective of साम or as an adverb सर्वेषु goes with मुनिषु शापभयात् प्रतिपन्नं मौनं यै that took to silence through fear of a curse दुर्वासस् was well known for cursing persons at the slight

est offence अन्या सम्भवे while Brahmâ paid no heed (to the lapse of दुर्वासस्) being engaged in conversing with some one ... ब्रह्मा is supposed to have sprung from the lotus in the navel of Vishnu Compare first part of the 4th उच्छ्वास 'द्विजवर स्वेच्छागृहीतकोपो नाभिपद्म इव पुण्डरीकेक्षणात्' भगवती कुमारी—connect these with देवी सरस्वती below The principal sentence is भगवती कुमारी देवी सरस्वती श्रुत्वा जहास किञ्चित् उन्मुक्त बालभाव यस्मिन् or येन (adj of वयसि) which had just cast aside childhood i e which had just passed the stage of being a mere girl भूषित नवयौवन येन—The idea is —she was so charming at that age that youth itself had its charms heightened by claiming her as one of its owners गृहीतचामरा प्रचलन्ती भुजलता यस्या whose creeperlike hand held a chowrie and was waving पितामह = ब्रह्माणम् उपवीजयन्ती fanning निर्भर्त्सनार्थं ताडन तेन जात राग (रक्तवर्ण) ययो निर्भर्त्सन समाना brilliant with her spray like feet naturally red, that as if seemed to have grown red by stamping (on the ground) for censuring (दुर्वासस्) Her feet were naturally red, the poet fancies that they grew red because she stamped with her feet on the ground by way of finding fault with दुर्वासस् who had committed a mistake in singing a साम verse. शिष्य चरणा whose feet were musical with two anklets that jingled in accordance with the movements (क्रम) of her steps as if they (नूपुरयुगल) were two pupils वाचालिते चरणौ यस्या As she moved about, the anklets on the feet jingled The words पद० and वाचा० yield another sense with शिष्यद्वय The पदपाठ of the Rigveda is ascribed to शाकल्य in the निरुक्त क्रम, जटा and घन are certain arrangements of the verses of the Rigveda intended to preserve the purity of the text The क्रमपाठ is ascribed to पाञ्चाल बाभ्रव्य See शान्तिपर्व 343 103 The अनुशासनपर्व (85 90) mentions both पद and क्रम The क्रमपाठ of the verse इद विष्णुर्विचक्रमे त्रेधा निदधे पदम्' would be 'इद विष्णु । विष्णुर्वि । वि चक्रमे । चक्रमे त्रेधा । त्रेधा नि । नि दधे । दधे पदम् । पदमिति पदम् ।' शिष्यs would be noisy (मुखर) by repeating the पदपाठ and the क्रमपाठ The words चरण and शाखा are sometimes used as synonyms, चरण means 'शाखाध्येतृ' i e 'those who study a particular शाखा of the Veda, an ideal succession of teachers and pupils' This latter sense is required here (with शिष्य०) मदन द्विरदप् who (सरस्वती) had legs appearing like the pillars of the arched portal of the city of love. मदननगरस्य तोरण तस्य स्तम्भौ इव विभ्रम यस्य (adj of 'द्विरदम्). Her legs were straight and delicately proportioned Therefore

they as if supported (i e excited) love, as pillars support the portal of a city This is not a very elegant way of describing सरस्वती The reading धर्मनगर० would make सरस्वती the support of धर्म This is somewhat better सलील is to be connected with विन्यस्त० उत्का कलहंसा तेषा कुल तस्य कल आलाप तद्वत् प्रलपति इति °प्रला पिनि सलील किसलया who had sportively placed her sprout like left hand on the string of her girdle that jingled like the sweet murmur of the swarms of love sick कलहंस उत्क'= उत्क ण्ठित 'उत्क उन्मना' पा 5 2 80 Small bells were attached to girdles विन्यस्त वामहस्त एव किसलय यया. विद्द कायां whose body was rendered pure by the Brahmanical thread hanging down from her shoulder, as if it (ब्रह्मसूत्र) were a coil of virtues that stuck to her on account of dwelling in the heart of the wise ब्रह्मसूत्र=यज्ञोपवीतम् (ब्रह्मणि वेदग्रहणकाले धृत सूत्रम्) सरस्वती *dwells* in the mind of the wise, गुणs (virtues) also occupy the heart of the wise The मानस lake was created by ब्रह्मा whose daughter was सरस्वती, so she may be said to be dwelling on the मानस lake ब्रह्मसूत्र is a coil of गुणs (threads) 'कैलासशिखरे राम मनसा निर्मित सर । ब्रह्मणा प्रागिद यस्मात्तदभून्मानस सर ॥' रामायण Compare the description of महाश्वेता 'मण्डलीकृतेन ब्रह्मसूत्रेण पवित्री कृतकायाम्' कादम्बरी p 130 of P भास्वान् मध्यनायक (मध्यरत्न) यस्य— the central gem of which is brilliant अने . याते inlaid with many pearls (अनेकमुक्ताभि अनुयातम्) अपवर्गमार्गम्=मोक्षमार्गम् हार is fancied to be मोक्षमार्ग because the two epithets भास्व० and अनेक० apply to both भास्वत सूर्यस्य मध्य नयतीति ०नायक —the path of final beatitude leads through the sun The Upanishads speak of two paths, देवयान and पितृयाण Those who follow the doctrine of works, reach by various stages the moon and after enjoying the fruits of their good works there, they have to be born again Those who follow the path of knowledge were supposed to reach by various stages the sun and thence to attain to मोक्ष When there is मोक्ष, the cycle of births and deaths ceases 'ते य एवमेतद्विदुर्ये चामी अरण्ये श्रद्धा सत्यमुपासते तेऽर्चिर भिसम्भवन्ति, अर्चिषोऽह , अह्न आपूर्यमाणपक्षमापूर्यमाणपक्षाद्यान्षण्मासानुदङ्ङादित्य एति मासेभ्यो देवलोक देवलोकादादित्यमादित्याद्वैद्युत तान्वैद्युतान्पुरुषोऽमानव एत्य ब्रह्मलोकान् गमयति तेषु ब्रह्मलोकेषु परा परावतो वसन्ति तेषा न पुनरावृत्ति ' बृहदारण्यकोपनिषद् VI 2 14 In the गीता, they are called शुक्लगति and कृष्णगति 'शुक्लकृष्णे गती ह्येते जगत शाश्वते मते । एकया यात्यनावृत्तिमन्ययावर्तते पुन ॥' VIII 26 The com quotes the verse 'परिव्राड् योगयुक्तश्च रणे चाभि मुखे हत । द्वाविमौ पुरुषौ लोके सूर्यमण्डलभेदिनौ ॥' which is महा० उद्योगपर्व

33. 61 with slight variations वदन...रागमाला resplendent with her quivering lip that was red as if with the Alaktaka dye from the feet of all the Vidyās that had entered her mouth. Alaktaka dye was applied [illegible] the feet by young ladies. Her lip was naturally red. The poet fancies that the redness was due to the fact that Vidyās (ladies) in entering her m[illegible]th left some lac sticking to her lip. A very learned person is often spoken of as one on the tip of whose tongue dance Vidyās. Comp[illegible] 'अमुष्य विद्या रसनाग्रनर्तकी.' सरस्वती, as presiding over all Vidyās, would naturally have them at the tip of her tongue 'श्रोत्रपरी तु रसनस्पर्शी दशनवासती' स्मरतः. सं... प्रतिमाम् (her cheek) on which was reflected (संक्रान्त) an image of the black antelope skin of Brahmā. साम... हरिणमिव as if the deer in the moon had got down on it for listening to her singing sweet with Sāman (hymns) सामभि: or साम्नां मधुरं गीतं तस्य आकर्णनाय अवतीर्णः शशिहरिणः दस्याम् (adj. of कपोलस्थलीम्) Deer are very [illegible]nd of music. The spots on the moon were supposed to be either a deer or hare. Compare the verse 'अङ्कं केऽपि शशङ्किरे जलनिधेः पङ्कं परे मेनिरे सारङ्गं कतिचिच्च संजगदिरे भूच्छायमैच्छन्परे ॥ इन्दौ यद्दलितेन्द्रनीलशकलश्यामं दरीदृश्यते तत्सान्द्रं निशि पीतमन्धतमसं कुक्षिस्थमाचक्ष्महे ॥.' The reflection of the deerskin of Brahmā on her bright cheek is fancied as being the deer in the moon. The bright cheek was like the moon. As the goddess was in heaven, it is appropriate that the deer in the moon is spoken of (and not an ordinary one). ति .. रुषा One of whose creeper-like eyebrows was raised in a curve (तिर्यक्) and with contempt (सावज्ञम्). अवज्ञया सह यथा स्यात्तथा She felt contempt for दुर्वाससम् when the latter committed a mistake through wrath श्रोत्र... प्रक्षालयन्तीव as if washing one ear that was soiled by hearing the discordant note (of दुर्वासस्)

of others सरस्वती under the garb of the white flower smiled, at the lapse of दुर्वासस् श्रुति समाना who was attended upon by swarms of bees in the flowers of her ear ornament that (bees) besought her ear as if they (bees) were Omkâras The bees hovering round the flowers on her ear seemed to be making requests (प्रणय) to her ear प्रणव (i e the syllable Om) also is श्रुतिप्रणयि (i e the friend or constant attendant of Veda) The mystic syllable ओम् precedes the study of the Veda or a Vedic text Compare 'ओङ्कार स्वगद्वार तस्माद् ब्रह्म अध्येष्यमाण एतदादि प्रतिपद्यत' आपस्तम्बधर्मसूत्र I 13 6 'आसी न्महीक्षितामाद्य प्रणवश्छन्दसामिव' रघु I 11 श्रुति वेद प्रणयति that lead forth i e introduce Veda सूक्ष्म शरीरा whose figure was covered with a spotless silken robe of fine texture (सूक्ष्म) as if with a flash of intellect प्रतान shoot or tendril सूक्ष्म subtle (with प्रज्ञा) विमल pure (and not wicked or sinful) with प्रज्ञा Her fine robe was like the subtle flashes of intellect वाङ्मय किरन्ती spreading in all directions the pure moon light of her teeth as if it were literature ज्योत्स्नाया आलोक तम् The bright teeth of सरस्वती gleamed forth when she laughed at दुर्वासस् The teeth as they belonged to सरस्वती, were really वाङ्मय (वाच सरस्वत्या विकार) वाङ्मय also means literature Pure literature spreads enlightenment in the world

P 3 ll 16 25 दृष्ट्वा जग्राह The principal sentence is दृष्ट्वा च ता तथा हसन्तीं स मुनि वारिणा समुपस्पृश्य शापजल जग्राह दुर्गृहीत विद्यालव लेश अवलेप तेन दुर्विदग्धे (vocative) that are puffed up with vanity at the (acquisition of) particle of ill understood knowledge शिर शरारो (adj of कलापस्य) that fell dishevelled as the knot was unloosened when he shook his head शिर कम्पेन शीर्यमाण बन्ध तेन विशरारु (from शॄ with वि) तस्य शृवन्दोरारु' पा 3 2 173 (शरारु, वन्दारु) उन्मिषन् पिङ्गलिमा यस्य the yellow colour of which flashed forth पिङ्गलिमन् m from पिङ्गल with affix इमन् 'पृथ्वादिभ्य इमनिज्वा' पा 5 1 122 तेजिमा=तेजसा कान्त्या वा सिञ्च दिश as if sprinkling the ten quarters with the fluid of the fire of his wrath The reddish—yellow gleam of his matted hair is fancied to be a fluid spreading over the world Fire has a reddish flame The reddish जटा is like a flame of fire (here identified with wrath) कृत बध्नन्—This clause contains a complicated pun The plain sense is that Durvasas knit his eyebrow into a terrific curve whereby his broad forehead was contracted into

wrinkles These wrinkles looked like the lines on a chessboard (अष्टापदम्) अन्धकारित ल्लाटपट्टमेव अष्टापद यया (*adj* of भ्रुकुटिम्) This is one of the earliest allusions to the game of chess, which was invented in India 'अष्टापद शारिफलम्' इत्यमर (अष्टौ पदान्यस्य) It is a board divided into eight rows, each row having eight squares It is a question with some whether अष्टापद is a chess board or only a draught board (Marathi सोंगट्याचा पट) We incline to the former view Bana at all events associates it with the game of chess Compare 'अष्टापदानां चतुरङ्गकल्पना' हर्षचरित 2nd उच्छ्वास चतुरङ्ग refers to the four arms of the ancient Indian army *viz* infantry, cavalry, elephant riders and chariots Panini was aware of the word अष्टापद being used in a technical sense 'अष्टन सज्ञायाम्' पा 6 3 125 (उत्तरपदे दीर्घ । अष्टापदम् । सि कौ) Moreover Panini refers to a particular position of S aras (chess men) in 'अनुपद-सर्वान्न अयानय बद्धा-भक्षयति-नयेषु' पा 5 2 9 (अयानय स्वलविशेष त नेय आयानयीन शार । सि कौ) पतञ्जलि comments on this सूत्र and explains the technical meaning of अय and अनय (see Kielhorn s महाभाष्य vol II p 373) In कादम्बरी we have 'अष्टापदपरिचयचतुराभि' (p 196 of P) कृत धानाम् has three senses (1) कृत कालस्य कृष्णवर्णस्य सन्निधान यया that had blackness near it (with भ्रुकुटि, which was dark), (2) कृत कालस्य कृष्णवर्णशारस्य सन्निधान येन (with अष्टापद)—That had black chessmen on it Chessmen were grouped into black and white or red to mark the opposing sides कृत कालस्य यमस्य सन्निधान यया (with अन्त पुर मकरिका) that was near यम or that took persons in the presence of यम दुर्वासस् by his curses made people perish and so brought them before यम So his भ्रुकुटि is properly spoken of as driving people into the presence of यम अन्त मकरिकाम् that (frowning eyebrow) was the crocodile ornament painted on the (faces of the) wives (of यम) पत्रभङ्ग–drawings of ornamental figures on the face, bosom etc The knit brow resembled the figure of a crocodile drawn on the cheeks of Yama s wives A crocodile is an emblem of death and so is an appropriate decoration for Yama s wives अति प्रयच्छन् with his extremely red eye offering as it were the oblation (उपहार) of his own blood to the goddess of wrath (अमर्ष) His eyes were suffused red with wrath and seemed to drop down blood So the poet fancies that he was going to offer an oblation of blood to अमर्षदेवता निर्दय दष्ट दशनच्छद त्रसात् भय तेन पलायमानाम् निदय च्छलेन under the guise of the rays of his teeth, confining his speech that was as if fleeing through

fear at the merciless biting of his lip The idea is -दुर्वासस् being enraged bit his lips and when he did so his bright teeth gleamed forth The poet fancies that his speech was afraid of being mercilessly dealt with as his lip was and so wanted to run away, but was confined inside by the rays of his gleaming teeth अंसा जिनस्य tying in another way the knot of his deerskin that slipped from his shoulder, as if it were an edict (giving him authority) for cursing As the skin slipped from his shoulder he tied it in another way so as not to allow it to drop down The deerskin had a brownish surface with dark spots A शासनपट्ट is a grant (generally on copperplate or silk cloth) of land or it is a proclamation announcing the orders of a king The brown deerskin resembled a copper plate or silken charter and the dark spots resembled the letters In the case of दुर्वासस् it is fancied to be a charter giving him the authority to curse others स्वेद यव held in all limbs by gods, demons and sages that were reflected in the drops of perspiration (on his body) and that had as if come in refuge to him out of fear of the curse (that he might pronounce) प्रतिपन्ना सर्वे अवयवा यस्य दुर्वासस् perspired on account of his intense rage and the assembly of gods was reflected in the bright drops The poet fancies that they out of fear of a curse came beseeching him to be merciful. कोपात् कम्प तेन तरलिता (tremulous) अङ्गुल्य यस्य (*adj* of करेण) करेण क्षिप्य tossing aside his rosary (अक्षमाला) as if it were a string of letters that stuck (to his hand) for propitiating (प्रसादन) him He had his rosary in his hand, but when he began to shake with wrath, he threw it away The poet fancies that it was not the अक्षमाला that was thrown away, but the letters of the alphabet The letters of the alphabet are here represented as the partisans of सरस्वती and as interceding with दुर्वासस् for सरस्वती (who presides over all learning and therefore also over letters) The sage as if intimated that he would listen to no intercession अक्षरमाला suggests अक्षमाला for two reasons Letters constitute a string as beads do Besides अक्ष may be used as an abbreviated way of indicating all the letters from अ to क्ष कामण्डलव (from कमण्डलु with the affix अण्) contained in his water pot समुपस्पृश्य having sipped water and ejected it A curse was generally pronounced with the pouring of water

P 3 1 26—P. 4. 1 10 अत्रान्तरे समुत्तस्थौ The principal sentence is अत्रान्तरे स्वयम्भुवोऽभ्याशे समुपविष्टा देवी सावित्री चतुर्भिर्वेदैः सह समुत्तस्थौ. स्वयम्भुव ब्रह्मण अभ्याशे समीपे मूर्तिमती in a corporeal form पीयूष वसाना wearing a fine bark robe of the tree of paradise that (robe) was as white as the mass of the form of nectar This and the following clauses in the nominative qualify सावित्री बिस • ग्रन्थि that had tied between her high breasts a knot with an upper garment (a shawl) made of lotus filaments उन्नतस्तनयोर्मध्ये बद्धा गात्रिकाग्रन्थि यया स० remarks 'गात्रिकाग्रन्थिर्ग्रन्थिविशेष स्वस्तिकाकार• स्त्रीणामुत्तरीयस्य स्तनोद्देशे भवति' She had tied the knot of her shawl in the form of a स्वस्तिक on her bosom तपोबलेन निर्जित त्रिभुवन तस्य जय• तस्य पताकाभि भस्म राजिभि with lines of the marks of ashes पुण्ड्रक a mark on the forehead made with sandal &c, showing the particular sect to which the votary belongs विराजित ललाटाजिर (ललाट अजिरमिव) यस्या Her forehead being broad is compared to a court yard The three lines of ashes on her forehead are compared to banners indicating her conquest of the worlds by the power of her austere penance The worlds are three and पताकाs may be fluttering on an open space (अजिर) 'वक्रा ललाटगास्तिस्रो भस्मरेखास्त्रिपुण्ड्रकम् ॥' हारावली 'ऊर्ध्वपुण्ड्र मृदा कुर्यात् त्रिपुण्ड्र भस्मना सदा । तिलक वै द्विज कुर्याच्चन्दनेन यदृच्छया ॥'. योग कक्षका whose वैकक्ष्यक scarf was made up of an ascetic's wrap वैकक्ष्यकम् or वैकक्षकम् (विकक्षाया भव) is primarily a garland (and secondarily an ornamental robe) worn over one shoulder and under the other like a यज्ञोपवीत 'वैकक्षक तु तत् । यत्तिर्यक् क्षिप्तमुरसि' इत्यमर. योगपट्टक a cloth thrown over the back and knees of an ascetic during contemplation. 'पृष्ठजान्वो समायोगे वस्त्र वलयवद् दृढम् । परिवेष्ट्य यदूर्ध्वउत्तिष्ठेत्तद्योगपट्टकम् ॥'. स्कन्धा• ना hanging down from her shoulder (with पट्टकेन), that supports itself on a section of the wind (with स्रोतसा) The wind (वायु) is believed to be divided in to seven स्कन्धs, one of which called परिवह supports the Ganges Compare शाकुन्तल VII 'त्रिस्रोतसं वहति यो गगनप्रतिष्ठा ज्योतींषि वर्तयति च प्रविभक्तरश्मि' See विष्णु II 12 28 also सुधाफेनवद् धवलेन (with both पट्टकेन and स्रोतसा) तप स्रोतसेव—The idea is —The white योगपट्टक passing over her shoulder and underneath is fancied to be the stream of the Ganges (both being white and both being स्वच्छ) that had been coiled round her body by the power of her austerities सव्येन goes with करेण. वहन्ती holding मद्यो... कमण्डलु—the crystal vessel resembled the white lotus bud from which Brahmā was supposed to spring दक्षिण goes with कर

(p 4 1 2) which is the object of उत्क्षिपन्ती अक्षमालया कृत परिक्षेप यस्य—that (कर) was encircled by a rosary कम्बुनिर्मिता (made of conch shell) ऊर्मिका (rings) ताभि दन्तुरित (bristling) On her right hand she had bright rings of conch shell (instead of glass bangles as at present) 'कम्बुर्ना वलये शङ्खे' इति, 'अङ्गुलीयकमूर्मिका' इति चामर तर्जने तरङ्गिता तर्जनी यस्य the fore-finger of which was waved in chiding (दुर्वासस्) For कृ see above p 12 उत्क्षिपन्ती raising or tossing up क्रोधोपहृत overwhelmed by wrath अनात्मज्ञ not knowing thyself ब्रह्मबन्धु is a term of reproach meaning 'a ब्राह्मण only by caste or in name and not in deeds' 'ब्रह्मबन्धुरधिक्षेप' इत्यमर (ब्राह्मणस्य बन्धु परमनुष्ठानाभावाज्जातिब्राह्मण —क्षीरस्वामी) मुनिखेट miserable or villainous sage खेट added to words gives the sense of 'अधम' अपसद = नीच निराकृत an abandoned wretch (lit expelled) The com explains 'निराकृतोऽस्वाध्याय' i e one who does not study the Vedas आत्मन स्खलितेन (mistake) विलक्ष (dismayed or ashamed) 'विलक्षो विस्मयान्विते' इत्यमर रोषात् विमुक्त वैशासन यै This and the following words in the instrumental qualify वेदै (1 9) ओङ्कारेण मुखरित (noisy) मुख येषाम् The Vedas are represented as repeating loudly the sacred syllable ओम् उत्क्षेपेण (by their rapid rising up) दोलायमान (waving to and fro) जटाभार तेन भरिता दिश यै The reading आक्षेप० (snatching) does not yield a good sense परिवरवन्धे भ्रमित कृष्णाजिन तस्य आभोग (expanse) तस्या छाया तया श्यामायमान दिवस येषाम् who made the day look dark with the colour of their expanded deer skins that were flung round (their body) in girding up their loins They girt up their loins out of impatience at Durvasas conduct The reading कृष्णाजिनपटच्छाया० is not bad It means 'the colour of their deer skin garments' अमर्षात् क्रोधात् नि श्वासा एव दोला (swings) तासु प्रेङ्खोलित (tossed, swung) ब्रह्मलोक यै —the whole ब्रह्मलोक vibrated with their rapid breaths सोम स्रवद्भि —They perspired through wrath The poet fancies that it was सोमरस that oozed from their body and not perspiration विसर = समूह अग्निहोत्रस्य पवित्र भस्म तेन स्मेर ललाट येषाम् whose forehead was bright with the holy ashes of oblations offered into fire कुश चरिभि —कुशतन्तुना चारु चामर चीरचीवर च ते ०चीवरे स्त एषा—who had a charming chowrie of Kusa threads (i e slender कुश grass) and were clad in bark garments The affix इन् is added to the द्वन्द्व compound ०चीवरे आषाढिभि bearing a staff of the पलाश wood 'पालाशो दण्ड आषाढ' इत्यमर (आषाढासु जात —क्षीर०) 'विभाषाषाढादण् मथदण्डयो' पा 5 1 110 (वैशाखो मन्थ, आषाढो दण्ड) A ब्रह्मचारी of each of

the three Varnas was to carry a staff of a particular tree 'ब्राह्मणो बैल्वपालाशौ क्षत्रियो वाटखादिरौ । पैलवौदुम्बरौ वैश्यो दण्डानर्हन्ति धर्मतः ॥' मनुस्मृति II 45 प्रहरणीकृत कमण्डलुमण्डल यै. They seized their water vessels in their hands as their weapons मूर्तै in a corporeal form बृषीमपहाय abandoning their seats बृषी or वृषी ('व्रतिनामासन वृषी' इत्यमरः) a seat of कुश grass for ascetics

P. 4 ll 11-17 ततो न्यवारयत्. मर्षय forgive अभू शापस्य she is not a fit person for a curse अनु बुधे though besought by the gods नाथ् 1 P to solicit, but A when it means 'to bless' बद्ध अञ्जलिपुट यै. that folded their hands मा हन् Do not cause loss to your austerities. 'विघ्नोऽन्तराय प्रत्यूह.' इत्यमर. It was supposed that by pronouncing a curse a person lost his merit रोषस्य आवेशेन विवश. beside himself with the emotion of wrath. दुर्विनीत impudent, ill mannered व्यपनयामि I shall remove उन्नतिम्— is used in two senses, (1) going up, (2) exalted or proud position The first meaning contrasts well with the words 'अधस्ताद्गच्छ.' प्रति घता who was ready to give a curse in return सावित्रीम्—is the object of न्यवारयत् अस माननीया. Brāhmanas, though their minds are not well disciplined, deserve respect solely for their very birth (caste) Compare वनपर्व 200 89 'यथा श्मशाने दीप्तौजाः पावको न प्रदुष्यति । एवं विद्वानविद्वान्वा ब्राह्मणो दैवतं महत् ॥'.

P. 4 l 18—P. 5 l 16 अथ ता भगवान् पितामह. is the subject of उवाच (l 23) कग दहन् having a body wearing a white sacrificial thread as if lotus fibres stuck to it when it (body) sprang from the lotus कमलात् उत्पत्तौ लग्नानि मृणालसूत्राणि यस्या For the birth of ब्रह्मा from the lotus in the navel of Vishnu, see above p 20 The fibres and यज्ञोपवीत are both white The poet fancies that lotus fibres stuck to the body of Brahmā when he sprang from a lotus. उद्र . कलम् having stopped the tumult consequent upon the curse with his right hand, from which shot up a pencil of the rays of the clear emerald on his ring and which therefore

world convulsion and that कुद्ध had power to allay passion) अति सिरसी• with the pure and far reaching rays of his teeth he as if let fall in all directions lines for constructing the coming कृतयुग. In constructing a building a carpenter takes measurements with plumblines that are also long (दीर्घ) and white (with chalk) The rays of Brahmā's teeth resembled such lines The poet fancies that ब्रह्मा measured with lines the directions for constructing the future कृतयुग कृतयुग is the first of the four Yugas (कृत, त्रेता, द्वापर and कलि) At the time about which बाण spoke, it was कलियुग and hence he uses the word भावि सर . पटहेनेव—his voice resembled the sound of an auspicious drum beaten at the time of starting on a journey सरस्वती, being cursed, was to start on her journey to the world of mortals निह साद It will ruin you hereafter उद्दाम प्रसृता इन्द्रियाश्वैरेव अश्वा ते समुत्थापित raised by the steeds of senses that rush unchecked रज (1) dust (with अश्व), passion (with इन्द्रिय) रज जिताक्ष—Rajas clouds the vision of those that have not conquered the अक्षs (senses, axles) Dust raised by horses when the charioteer cannot control the chariot (the axle) enters the eye and obscures the vision If proper control be not exercised over the senses, passion clouds the intellect Compare 'यस्त्वविज्ञानवान्भवत्ययुक्तेन मनसा सदा । तस्येन्द्रियाण्यवश्यानि दुष्टाश्वा इव सारथे ॥' कठोपनिषद् I 3 5 अक्ष axle, cart अक्षं = इन्द्रियं कि क्षते How far indeed can the (physical) eye see? The idea is that it has only a limited scope For the use of वा, see verse 16 above कृतबुद्धय whose minds are perfect or educated असत सतो वा good or bad, or the meaning is 'actually existent before the eye or not so existent' (i. e absent) निसर्गविरोधिनी opposed by nature धर्म means 'performance of one's duties enjoined by the Sāstras' एकत्र वृत्ति = एकत्र अवस्थानम् आलोक (1) light, (2) enlightenment तमसि (1) in darkness, (2) in ignorance, delusion पर . दक्षा clever in detecting the defects of others (applies to both दृष्टि and बुद्धि) दृष्टि पश्यति your angry mind, like the inflamed eye, does not observe your own sin viz your flying into passion दुर्वासस् saw the fault of सरस्वती viz laughing at him, but his mind did not dwell upon the mistake he had committed nor did he observe that he was swayed by passion (राग) When the eye is inflamed (कुपित) it cannot see its own redness (राग) The word कुपित in medicine means 'suffering from a deranged state of the three humours वात, पित्त and कफ' क क—two कs denote great incongruity or

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understand the mistake you committed So you should rather feel ashamed in their presence than select सरस्वती for cursing The reading षण्ढा means 'eunuch The idea would be 'these sages are not impotent, they also can curse you in return, but they have restrained themselves' रोष एव दोष तेन निषद्य that is fit to be inhabited by the sin of wrath, or रोषदोषस्य निषद्या (market) यस्मिन् 'आपणस्तु निषद्यायाम्' इत्यमर॰ स्व माद्य when your own heart should have been checked अनागस् *adj* innocent आत्मन प्रमाद॰ तेन स्खलित तस्मात् वैलक्ष्याणि (विलक्षस्य भाव) occasions of shame arising from mistakes due to one s own carelessness (प्रमाद) ये . जन whereby a person not properly educated incurs blame The reading याप्यता conveys the same sense याप्य = गर्ह्य विनोदयिष्यति will divert or comfort आत्मजस्य मुखकमल तस्य अवलोकन अवधि यस्य—that will end at the sight &c विसर्जित (dismissed, dissolved) ॰मण्डल येन ससंभ्रम (hastily) उपगत नारद तस्य स्कन्धे विन्यस्त हस्त येन (*adj* of पितामह above) देवर्षि नारद was one of the ten mind born sons of ब्रह्मा See मनु॰ I 35 quoted above p 18 समु त्तिष्ठत् got up for the performance of his usual daily rites 'आह्निक स्यात्पुनरहर्निर्वर्त्ये नित्यकर्मणि' हेमचन्द्र सरस्तत्यपि—connect this with गृहमगात् (1 16) धवल पातयन्ती who let fall on her bosom her glance that was white, dark and variegated as if it (दृष्टि) were a strip of deer skin The white of the eye and the dark pupil together make the glance variegated and make it resemble a deer skin with dark spots thereon The word धवल further suggests a bold contradiction धवल कृष्णसार (spotted antelope) यस्मिन् A कृष्णसार cannot be धवल पट्ट माणा The dark bees are fancied to be the incarnate letters of the curse A curse being an evil thing would be dark शापशोकेन शिथिलितौ (without energy) हस्तौ यस्या उपदिश्यमान मर्त्यलोकावतरणमार्गं यस्यै अधो नालकेन—the idea is —The rays of her nails naturally spread downwards, the poet fancies that in spreading downwards from heaven they pointed out to her the way to descend to the world of mortals अधोमुखीभूतेन—one who tells another unpleasant news hangs down his face नूपुराणा व्याहार (utterance, noise) तेन आहूतै Domestic हस are always represented as following the tinkling of the anklets of ladies Compare 'प्रदक्षिणीक्रियमाणामिव मणिनूपुरबन्धुभिर्वद्धमण्डल भ्रमद्भिर्भवनहसै' हर्षचरित 5th उच्छ्वास The कलहस are compared to the hearts of the inhabitants of ब्रह्मलोक who, out of their affection for सरस्वती, followed her mentally

P. 5 l. 17—p 7 l. 10 अत्रान्तरे...इति. मध्यं लोकम्—the earth (which is between the Heavens and the पाताल). अंशुमाली = सूर्यः सरस्वती...मार्गो—the idea is —the sun descended from his position in mid heavens to the western horizon (the earth) in the evening. This is fancied to be due to the fact that the sun wanted to announce that सरस्वती was coming down to the earth कुमुदिन्यां [illegible] ([illegible]) [illegible] [illegible] [illegible] [illegible] (calamity) तेन [illegible] (dejected) [illegible] [illegible]. Lotuses close their petals in the evening The day looked gloomy when they did so. [illegible] [illegible] when the day waned This and the following clauses up to [illegible] [illegible] (p 6 l. 18) are locative absolute, the principal sentence being [illegible] [illegible] (p. 6 l. 19) [illegible] ..[illegible] when the holy (sun), the sole eye of the world, as red as the face (मुख) of a very young monkey, quickly (द्रुततरं) descended on to the peak of (the western) mountain, as if he (the sun) was tossed down by the angrily bent glances of loving women exhilarated by the intoxication of wine The beauties flushed with wine were eager for the night. The natural descent of the sun to the western horizon is fancied as being due to his being thrown by the angry glances of the beauties. द्रुततरं (comparative of द्रुत) is here used as an adverb. [illegible] explains the propriety of some words [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
(clusters of udders) [illegible] [illegible] [illegible] [illegible] [illegible]

heads of elephants and horses चामीकरतटे (सुवर्णतटे) ताडनेन अरुणिता रदना (दन्ता) यस्य रदति pr p of रद् 1 P to split सुरसवन्ती the Ganges ऐरावत is the elephant of Indra His tusks became red because some of the gold stuck to them after the impact Elephants are represented as fond of butting against banks and mounds The reading ०ताडनरणितरदने would mean 'whose tusks resounded by striking etc प्रस्र पाटलताम् when the sky (तारापथ) presented a rosy colour as if it (sky) were besmeared (अनुलिप्त) with the Alaktaka dye of the feet of the several thousands of विद्याधर damsels that were moving about (towards their rendezvous) The sky was suffused red in the evening the poet fancies that the rosy colour was due to the अलक्तक etc विद्याधर is a class of semi divine beings अभिसारिका a young woman who goes out to meet her lover or keeps an appointment made by him 'कान्तार्थिनी तु या याति सङ्केतं साऽभिसारिका' इत्यमर तारापथ द्रवे when red sandal juice poured out (आवर्जित) in the sun set worship offered by the Siddhas journeying in the sky flowed colouring the quarters and possessing the hue of safflower (कुसुम्भ) as though it (juice) were the perspiration of the Evening delighted at her obeisance to Siva तारापथे प्रस्थिता सिद्धा (semidivine beings) तै दत्त दिनकरस्य अस्तमये अर्घ्य तस्मिन् आवर्जिते (*adj* of द्रवे) अर्घ्यम् -materials of worship such as water, sandal &c रञ्जिता ककुभ (दिश) येन (*adj* of ०द्रवे) कुसुम्भस्य इव भा यस्य Connect स्रवति (pr p loc sing) with ०द्रवे पिनाकिने प्रणति तया मुदिता &c As सन्ध्या is red her perspiration also would look red The red sandal juice is fancied to be the perspiration of Evening वन्दारु लोके when the world of ब्रह्मा, where crowds of the best of worshipping sages folded their hands in evening adoration seemed as though all the lotus beds had come to wait upon that from which Brahma sprang For वन्दारु see शरारु above p 23 वन्दारूणां (bowing) मुनीनां वृन्दारका (श्रेष्ठा) तेषां वृन्द तेन बध्यमान स ध्यानाञ्जलिवन यस्मिन् ब्रह्मण उत्पत्ति यस्मात् तत् ब्रह्मोत्पत्ति कमलं तस्य सेवार्थं आगत सकलानां कमलानां आकर यस्मिन् The hands folded in सन्ध्या adoration look like lotus buds hence the उत्प्रेक्षा in ब्रह्मोत्पत्ति०. समुच्चा ब्रह्मणि when Brahma had uttered the Vedic hymns of the third Savana. समुच्चारित तृतीयसवनस्य ब्रह्म (वेद) येन There were three सवनs (sacrifices at which libations of सोम were offered) प्रात सवन माध्यन्दिनसवन and तृतीयसवन The meaning may also be 'when Brahmanas had uttered &c' Here the singular ब्रह्मणि is used for the whole class. Some taken सवन in the sense of स्नान

ज्वलित मन्दिरेषु when the houses of the seven sages had their courts full (नद्वाल) of the flames of blazing sacrificial (वैतान) fires, as if in them (houses) was begun the lustration of the camp that was a means of securing the performance of one's duties ज्वलिता वैताना ज्वलना तेषां ज्वाला ताभि ज्वालानि अजिराणि येषाम् आरब्ध धर्मसाधनस्य शिबिरस्य नीराजन येषु or आरब्ध धर्मसाधनाय शिबिरस्य &c नीराजन was a religious and military ceremony, performed by kings and generals before they took the field, it consisted in waving lights before the components of an army As sacrificial fires blazed in the houses, the poet fancies that नीराजन was being performed over the houses (which looked like camps), the object for which the houses were erected being धर्मसाधन and not जयसाधन or अर्थ साधन. Another sense also is suggested साधन means 'army' An army is housed in a camp (शिबिर) over which नीराजन may be performed For सप्तर्षि see above p. 19 C and T translate 'as though a camp lustration had commenced in an army devoted to Dharma' This is not correct and does not bring out the उत्प्रेक्षा properly अघमर्षणेन मुषित किल्बिषविषगद (किल्बिष पाप एव विषगद) येषा ते अत एव उल्लाघा लघवश्च अथ यतिषु when the hermits had light hearts, being free from the poison disease of sin that was removed by the अघमर्षण hymn उल्लाघ convalescent 'उल्लाघो निर्गतो गदात्' इत्यमर. A person who has been taking medicines against poison becomes convalescent and light—hearted अघमर्षण is a term applied to the hymn (of three verses) beginning with 'ऋत च सत्य चाभीद्धात्तपसोऽध्यजायत' (ऋग्वेद X 190) 'सर्वैरनामयध्यति जप्य त्रिष्वघमर्षणम्' इत्यमर सन्ध्योपासनाय आसीनाना तपस्विना पङ्क्त्या (row, line) पूत पुलिन (sandy bed) यस्य (adj of जले) प्रवहमाना नन्तियोनियानहसा एव हास तेन दन्तुरिता ऊर्मय यस्य the waves of which were furrowed by the smile like हंस, the vehicles of ब्रह्मा, floating thereon. हंस is the वाहन of ब्रह्मा हंस are white and so resemble हास which is poetically describe l as white. One who smiles shows his teeth. The हंस sailing on the waves divide them into crests that look like teeth जल वने when the beds of कुमुद (night lotuses) were about to expand, causing delight to bees and sweetly perfumed with their own honey, that (beds) were the umbrellas of water nymphs and were the private mansions of the wives of the tribes of birds Water nymphs dwelt under the shelter of कुमुद and birds also made them their haunts. कुमा मधुरसनां पुरु देन. There is another sense also When kumudas open (i e at night) those who

drink wine (मधुप) are exhilarated मुमुदिषमाणे *pr p* of the desiderative of मुद् to delight or expand with joy दिवसा यूथे when the crowds of flamingoes, delighted by their drinking bout on the sweet honey of the day lotuses that were going to languish as the day closed, were about to sleep, fanning the blue lotus (राजीव) lakes with rows of their flapping (धुत) wings and turning their necks into coils in order to be scratched by the soft lotus stalks दिवसस्य अवसाने ताम्यता तामरसाना मधुर मधु तस्य सपीति (सहपान) तया प्रीते 'सपीति स्त्री तुल्यपानम्' इत्यमर सुषुप्सति *pr p* loc sing of the desiderative base of स्वप् ०काण्डेन कण्डूयन तदर्थं कुण्डलिता कन्धरा येन The flamingoes bent their neck in a circle round the lotus stalks in order to get it scratched. धुताना पक्षाणा राज्या वीजित राजीवसर येन तद नभस्वति when a slight (तनीयस्) evening breeze, resembling the sigh of Night, began to blow, making the river grey with the pollen of the flowers of creepers growing on the bank, and bearing the perfume of the jasmine flowers in the braids (धम्मिल्ल) of the matrous (पुरन्ध्रि) of the city of Siddhas ०धूलिभि धूसरिता सरित् येन (qualifies नभस्वति) सरति *pr p* *loc sing* of सृ ०पुरन्ध्रीणा धम्मिल्लेषु मल्लिका तासा गन्ध गृह्णन्ति इति. मल्लिका is a flower that opens in the evening सङ्कोचेन उदञ्चन्त (erected) उच्चा (stiff) केसरा तेषा कोटिभि सङ्कट कुशेशयानां कमलाना कोश तस्य कोटर एव कुटी तस्यां शेते इति—that lay in the hut in the form of the cavity of the lotuses that were full of the tips of filaments high and stiff by the closing (of the petals) As the lotuses contracted at sunset their filaments that were loose became straightened up and barred the way of escape out of the lotuses, the bees being confined inside as in a hut नृत्तो गणे the constellations of stars, presenting the appearance of the bunches of कुटज buds in the forest of the matted hair of Siva tossed up in dance, were scattered in clusters in the sky स्तवकयति a denominative verb from स्तवक The clusters of stars looked like कुटज buds, which are white कुटज is a wild flower and hence the word अटवी is put in The stars appeared scattered about शिव is represented as fond of dancing When शिव danced, the flowers in his hair would be scattered about सन्ध्या तमसि darkness, that was not yet full grown, that was reddish with the continuance of twilight, that had the colour of the skin of a ripe Tala fruit and that was thick (मेदुर) like a dark cloud, closed round the earth सन्ध्याया अनुबन्ध तेन ताम्रे—twilight had not yet completely vanished and so a slight rosy hue still persisted

and at last her proud mind gave way (विलीयमान) and she was quickly reconciled The word कर also means 'hand and the clause suggests 'when her tresses were stroked by the gentle hand of her husband by way of reconciliation, she wavered'. शर्वरी (निशा) एव शबरी तस्या चिकुरचय कुन्तलभार शबरी is a woman of an aboriginal tribe, such as the Bhils Both शर्वरी and शबरी are dark and further the two words are almost the same in sound. चापपक्षस्य इव त्विट् यस्य उदिते श्वेतभानौ when the moon (श्वेतभानु), now risen, assumed a red form (वपु) as though covered (निचित) with the mass of blood dropping from his own deer slain by the weapon (हेति) of the sharp paw of the lion (हरि) in the cave of the slopes (कटक) of the peaks of the Rising Mountain, a red form that was as though the lower lip of the damsel of Night possessed of glow at the rise (of the moon) The disc of the moon was red when it rose There are two उत्प्रेक्षाs in this clause. The first up to निचितमिव is concerned with redness and the second (in उदय धरमिव) is concerned with the red orb of the moon. The poet fancies that the natural redness of the disc at moon rise is due to the blood &c For the deer in the moon see notes p 22 उदयगिरि a fabulous mountain in the east from behind which the sun and the moon were supposed to come up The red and round orb of the moon appears like the red and full lip of a young lady So the poet fancies it to be the lip of the lady of Night. The word उदयरागधरम् conveys two ideas The lip of a fair woman possesses the same redness (राग) as is seen (in the moon) at moon-rise. The night also possesses rosy hue (राग) at moon-rise (on the eastern horizon) C and T translate 'the form of the Lord of white splendour . assumed the glow of the Udaya mountain, resembling the lip of the nymph of night' This does not appear to us to be correct वपु is the object of धारयति and अधरमधरम् is in apposition to वपु अचलात् (पर्वतात् अर्थात् उदयगिरे) च्युता चन्द्रकान्तस्य जलधारा साभि धौते From the चन्द्रकान्त stone water oozes at the rise of the moon ध्वान्ते=तमसि गो मण्डले when the orb of the moon had begun to fill the ocean, as though it (orb) were a great ivory conduit with the shape of a crocodile s mouth bearing a stream of milk dropping from the world of cows The bright rays of the moon fell on the ocean which rose in a high tide The streaming rays of the moon looked like a stream of milk The pale white moon looked like ivory (hence दन्तमय) The

orb of the moon presented the appearance of the end of a conduit pipe (प्रणाल) as large as the mouth of a crocodile गो also means 'rays' इतमय मकरमुख (मकरस्य इव मुखं यस्य) महाप्रणाल तस्मिन् स्पष्टे समये when the evening time was clear i e when the night had advanced beyond the stage of dusk or twilight. त्रि . जल्पन्ती my tongue prattling to thee feels shame before thee that are clever enough to instruct the three worlds यादृश्य —connect with दैवस्य वामा वृत्तय जानास्येव वृत्तय thou knowest already what the crooked actions (वृत्तय, ways) of Fate are, actions that are unsteady (विसंस्थुल), that are unkind like the wicked even to worthy men, changing in a moment, not to be resisted and unpleasant. The word वामा also means 'handsome women, or women in general Women also, according to the estimation of many people, are unsteady, changeful to a degree, heartless hard to be resisted (when once they set their heart on achieving an object) Compare 'विमुक्तधर्माश्चपलास्तीक्ष्णा भेदकरा स्त्रिय ॥' अरण्यकाण्ड 45 30 'पौंश्चल्याच्चलचित्ताच्च नैस्नेह्याच्च स्वभावत ।' मनुस्मृति 9 15 न रमणीया does not well apply to women Hence the words should have been omitted in the text (as B does) निष्कारणा पतन्ती even the slightest insult, when without cause, coming from an inferior person, disturbs the mind even of a high souled person निकार' insult or wrong कणिका a particle Here सरस्वती is the high souled person and दुर्वासस् the inferior man मानस means also 'the मानस lake.' It may become turbid by a particle (of dust) falling in it अन सिच्यमान —sprinkled with ceaseless tears (with शोक), अनवरत नयन यस्य पताइश जल तेन सिच्यमान sprinkled with water that is carried incessantly (with तरु) विपल्लव —विपद' (of adversity) लव यस्मिन् in which there is a slight misfortune i e caused by slight misfortune (with शोक), विपल्लव void of foliage (with तरु) प्ररोहति increases (with शोक), puts forth shoots The more one dwells on one's misfortune and sheds tears, the greater the pangs of it अतिसुकुमार applies both to जनं and °कुसुमम् सन्तापपरमाणव atoms of affliction i e slight affliction (with जनम्), atoms of heat i e slight heat (with °कुसुमम्) महतां on the great, of large size (elephants) अणु small (with क्लेश), with a fine edge (with सृणि) अणुरपि लम् even a slight affliction is sufficient to torment them (the great) as the piercing goad is sufficient to humble (the big elephants) कदर्थनम् is a noun from the denominative verb कदर्थयति, which is formed from कदर्थ.

'को कत्तत्पुरुषेऽचि' पा 6 3 101 (कु when followed in a तत्पुरुष by a word beginning with a vowel becomes कत्) कुत्सित अर्थ कदर्थ अलम् in the sense of 'sufficient or able' governs the dative सहज स्नेहपाश (स्नेह पाश इव) तस्य ग्रन्थिना बन्धन येषा or यासाम् सहज भूमय our native home, which is linked to us like a kinsman by fast (*lit* knotted) ties of natural affection is hard to give up जन्मभूमि also means 'mother' दारुण terrible (with ०विरह), of wood (with ०पात) Construe दारुण ०विरह: हृदय दारयति ०पात दारुण हृदय (central part) इव क्रकचपात the stroke of a saw सस्तुत familiar, dear अभूमि सवानाम् you are not the soil for the shoots of the poison plant of sorrow The idea is that sorrow should not take a footing in you 'क्ष्वेडस्तु गरले विषम्' इत्यमर अपि च शुचाम् what occasion have the wise for grief, when in front of and behind us stand our powerful deeds, whether good or bad, that rule us and yield fruit to us? It is our own actions, good or bad, that produce the vicissitudes of our lives If adversities assail us, that is due to the bad actions of our former lives If we were put into trouble without any fault on our part, then there would be room for sorrow But we know that under the inexorable law of *Karma* there is no such thing as chance The idea of तिष्ठ पृष्ठतश्च is —It is our own *Karma* that determines the rewards that we are to enjoy and *Karma* encompasses us on all sides शुचाम् is genitive plural of शुच् प्रष्ठ=पुर सर 'प्रष्ठोऽग्रगामिनि' पा 8 3 92 (प्रतिष्ठते इति प्रष्ठो गौ । अग्रतो गच्छतीत्यर्थ । सि कौ) Compare for the idea 'यादृश कुरुते कर्म तादृश फलमश्नुते' रामायण उत्तरकाण्ड 15 23 त्रिभुवनस्य मङ्गल तदर्थ एक (केवल) कमलम् अपवित्र कुर्वन्ति अपवित्रयन्ति तदलम् therefore enough (of this weeping) अवतितीर्षति desires to descend पुण्यभाजि—that will be blest (by your descent thereon) तपोवनधामसु=तपोवनस्थानेषु तपस्यन्ती performing austerities अथ सखीजन means सावित्री herself उप पेशल skilful in serving you and agreeable (पेशल) on account of familiarity with you (commencing from) playing in the dust together The idea is they were intimate playmates since early childhood न अन्यत् शरण (रक्षितृ) यस्या सा ०शरणा who seeks no other refuge (than Siva) प्रतिपद्यस्व resort to (the object being त्र्यम्बकम्) सर्वे तारम् the author of all lores धातारम् the supporter of all स्वश्रेयसे for your own welfare Connect this with प्रतिपद्यस्व स्वचरणरजसा पवित्रिता त्रिदशा असुराश्च येन (adj of त्र्यम्बकम्) सुधासूति (सुधाया अमृतस्य सूति यस्मात्) चन्द्र एव कर्णिका तया कल्पित कर्णावतस यस्य (adj of त्र्यम्बकम्)—whose ear ornament

is formed by the crescent (*lit* bud) of the moon. त्रिभुवनगुरुम् to be honoured by the three worlds त्र्यम्बक = शिवम् The reading of A and C दातारं श्वः श्रेयसस्य means 'who bestowes future happiness' श्वः tomorrow *i e* future. From Bana's usual style we can infer that he wrote as in the text (repeating धातारम्) श्वः श्रेयसस्य is rather an unusual combination and ungrammatical ते = तुभ्यम् शापेन शोक तस्य विरतिम् (cessation) विनरिष्यति दास्यति. ब्रह्मा had already declared (text p 5 l. 9) that the curse would end with the birth of a son. By Siva's favour that happy event would follow in a very short time

P 7 ll 11 27 एवमुक्त्वा निर्जगाम मुक्ता मुक्ताफलवद् धवला° लोचनजललवा यया that shed tears bright like pearls केवल हृदयम् it is only the happiness of serving Brahmā (to which I shall be a stranger till the curse lasts) that makes my heart soft (*i e* makes my heart wistful and sad) भुवि धामानि the places on the earth where Dharma can be performed. समाधिसाधनानि means of abstract meditation, or the word may be taken as in apposition to स्थानानि, meaning 'places that will help in abstract meditation' समाधि is the eighth and last अङ्ग of योग. 'यमनियमासनप्राणायामप्रत्याहारधारणाध्यानसमाधयोऽष्टावङ्गानि' योगसूत्र II 29. योग is defined as 'योगश्चित्तवृत्तिनिरोध' योगसूत्र I 2 रणरणकेन उपनीत प्रजागर यस्यै who was kept awake by agitation अनिमीलिते (not closed) लोचने यस्या त्रिभुवनशेखरे head jewel of the three worlds शोण वपुषि whose form was red, as though with the blood (क्षतजम्) scattered from the mouths of his (the sun's) own horses pierced by the rough (खर) and clanking bit (खलीनम्) The redness of the morning sun is fancied to be due to the blood &c Vide a similar conceit above in the case of the moon (text p 6 l 15) उद मणौ—the resplendent sun appeared like a crest jewel of the eastern mountain जरन् कृकवाकु (कुक्कुट) तस्य चूडा तद्वत् अरुण अरुण पुर सर यस्य who is ushered by Aruna rosy like an old cock's comb Aruna is a personification of the ruddy sky before sunrise He is the charioteer of the sun 'कृकवाकुस्ताम्रचूड कुक्कुटश्चरणायुध' क्लमर (कृष्ण शीरोग्रीवेण वक्ति—क्षीर०) विरोचने = सूर्ये नाति दूरे not being far away (from the place where सरस्वती passed a sleepless night) विचिन्त्य having reflected. पिता पाल the keeper of the tribe of Hamsas that are the conveyances (विमान नम्) of Brahma. अपरवक्त्र is a metre defined as 'अयुजि ननरला गुरु समे तदपर

तक्रमिद नजौ जरौ' (in the first and third padas there are eleven letters i e two तगणs, a रगण, one लघु letter and one गुरु letter and in the 2nd and 4th पादs there are twelve letters the गणs being न, ज, ज, र) An आख्यायिका must contain verses in the वक्त्र and अपरवक्त्र metres Vide Intro XX तर लुकाम् why do you make thy anxious eye tremulous? अक लालिते (vocative) you that are fondled by dwelling with Brahma whose mind is pure (with सरस्वती), that are fondled by dwelling in the pure मानस lake (with कलहंसी) अकलुष मानस यस्य स ॰मानस ब्रह्मा तेन वास &c अकलुष मानस (सर) तस्मिन् वास &c अवतर वापिकाम् descend into the well (with कलहंसी) The word वापिका suggests the world of mortals where we have to reap as we sow (वप्) The कलहंसी finds it hard to descend into a pond after being long familiar with the pure मानस lake, so सरस्वती found it hard to descend to earth after enjoying the pure atmosphere of Heaven पङ्कजालयम् the abode of lotuses i e the lake (with ॰हंसी), Brahma (with सरस्वती) पङ्कज आलय यस्य Brahma sprang from a lotus. अह युक्ता it was as if I that was asked by him (or censured by him) कृत महीतलावतरणस्य सङ्कल्प (resolve) यया वियोगेन विक्लवम् (distressed) परित्यज्य—the object is ॰परिजनम् ध्याति गणयन्ती not minding her kindred अवगणा (*adj* of सरस्वती) separated from her companions (अवयुक्ता गणात्) कथमपि with great difficulty अनुनयेन निवर्तित अनुयायिमतिमात यया—who sent back with courteous words the crowd of devotees that followed her

P 7 l. 28—P 8 l 30 तत क्रमेण वाहयत् The first sentence is तत क्रमेण मन्दाकिनीमनुसरन्ती मर्त्यलोकमवततार (P 8 l. 12) ध्रुव भराम्—this and the following clauses qualify मन्दाकिनीम् below ध्रुवप्रवृत्ताम् (1) that springs from Vishnu or that flows from the firmament or from the ध्रुव constellation, that starts from a post The Ganges is said to have sprung from the toe of Vishnu See 'चितगङ्गावर्तपाण्डुर पदमिव त्रिविक्रमस्य' हर्ष० 7th उच्छ्वास Compare 'वामपादाम्बुजाङ्गुष्ठे नखस्रोतोविनिर्गता । विष्णोर्बिभर्ति यां भक्त्या शिरसाहर्निशं ध्रुव ॥' विष्णुपु० II 8 10, see also मार्कण्डेयपु० 56 1 ध्रुव is a name of विष्णु Vide विष्णुसहस्रनाम in अनुशासनपर्व 149 'स्थविष्ठ स्थविरो ध्रुव ' verse 19 विष्णु's third step is ध्रुव (constellation) and as the Ganges springs from the foot of विष्णु, it may be said to be ध्रुवप्रवृत्त 'ऊर्ध्वोत्तरमृषिभ्यस्तु ध्रुवो यत्र व्यवस्थित । एतद्विष्णुपद दिव्य तृतीय व्योम्नि भास्वरम् ॥' विष्णुपुराण 2. 8 99 आकाश is ध्रुव (i e नित्य) according to the नैयायिकs. A cow also starts from a post (ध्रुव) to which it is tied 'स्थाणुर्वा ना ध्रुव शङ्कु ' इत्यमर अधो धावमाना.

धवला पयोधरा (मेघा यस्या) the clouds from which (celestial Ganges) are white and stream downwards (towards the earth) The water of the Ganges being white the clouds are supposed to be white अधो धराम् (with धेनु) the white udders of which stream downwards The Ganges is called धर्मधेनु because it enables one to secure holiness and merit उद्धुर (unchecked, loud) ध्वनि यस्या अन्धकमथन शिव तस्य मौलि (शिर) तस्मिन् मालती मालिकाम् The celestial Ganges fell on the head of शिव in its descent to the earth to purify the sons of सगर reduced to ashes by Kapila Both the Ganges and a wreath of Malati are white The demon अन्धक was slain by Siva when the former attempted to carry off पारिजात from heaven See रामायण III 30 27 'रुद्रेणेव विनिर्दग्ध श्वेतारण्य यथान्धक' आलीयमानै वालखिल्यै रुद्ध रोध यस्या the banks of which were covered (or obstructed) by the वालखिल्यs that settled down upon it The वालखिल्यs were 60000 diminutive sages born of the प्रजापति क्रतु and his wife सन्नति as large as a man's thumb 'षष्टियानि सहस्राणि मुनीनामूर्ध्वरेतसाम् । अङ्गुष्ठपर्वमात्राणा ज्वलद्भास्करतेजसाम् ॥' विष्णुपुराण I 10 12 Vide मार्कण्डेयपुराण 52 24 25 Compare 'अनेकशो वालखिल्यवन्द्यकक्षनसन्ध्योपासन (सर)' कादम्बरी p 123 (of P) अरुन्धत्या धौता तारवी (तरो इयं) त्वक् यस्याम्. तारवत्वक् bark of a tree (used as a garment) अरुन्धती the wife of वसिष्ठ, is a type of holiness and conjugal fidelity Note the high praise of her in the उत्तररामचरित IV 10 'यया पूतमन्यो निधिरपि पवित्रस्य महस &c Read त्वङ्गत्तुङ्ग for त्वङ्गत्तङ्ग त्वङ्गन्त तुङ्गा तरङ्गा तेषु तरन्त तरलतरा तारा तारका यस्याम्—that had the tremulous bright (तार) stars crossing over high surging (त्वङ्गत्) waves It should be remembered that it is the celestial Ganges that is being described तापसै विकीर्णै (scattered) विरल तिलोदक यैन पुलकितानि (bristling) पुलिनानि यस्या तिलाश्च उदक च तिलोदक तेषा समाहार (समाहारद्वन्द्व) पुलकित—from पुलक (= रोमाञ्च) with the affix इत according to 'तदस्य स जात तारकादिभ्य इतच्' पा 5 2 36 Sesame and water were offered to the dead वितीर्ण (given) is also a good reading Note मनुस्मृति III 207 and 210 'अवकाशेषु चोक्षेषु नदीतीरेषु चैव हि । विविक्तेषु च तुष्यन्ति दत्तेन पितर सदा ॥ तेषामुदकमानीय सपवित्रास्तिलानपि । अग्नौ कुर्यादनुज्ञातो ब्राह्मणो ब्राह्मणै सह ॥'. आप्लवनेन (स्नानेन) पूत पितामह (ब्रह्मा) तेन पातिता पितृपिण्डा (पितृभ्यो दत्ता पिण्डा) तै पाण्डुरित पार यस्या पितृ here must be taken in the sense of a particular class of divine beings' and not in the sense of father or 'dead ancestors There is some incongruity in ascribing to Brahma human actions such as पितृपिण्डदान The balls of rice are white and

hence the word पाण्डुरिन is used 'अक्रोधना शौचपरा सततं ब्रह्मचारिण' ।
न्यस्तदण्डा महाभागा पितरः पूर्वदेवताः ॥' मनु० III 192 See the following verses for various classes of Pitris पयन्ते सुप्ता सप्तर्षय तेषां कुशशयनेन सूचित सूर्यग्रहसूतकेन उपवास यस्याम्—on which the fast due to the impurity (सूतक) caused by a solar eclipse was indicated by the Kusa bed of the seven sages sleeping nearby An eclipse causes impurity and people observe a fast before it and on the day of eclipse Compare धर्मसिन्धु (परिच्छेद I) 'त्रिरात्रमेकरात्रं वा समुपोष्य ग्रहणे स्नानदानाद्यनुष्ठाने महाफलम्, एकरात्रपक्षे ग्रहणदिनात्पूर्वदिने उपवास इति केचित् ग्रहणसम्बन्ध्यहोरात्रे उपवास इत्यपरे' So निर्णयसिन्धु (परिच्छेद I) says सर्वेषामेव वर्णानां सूतकं राहुदर्शने । स्नात्वा कर्माणि कुर्वीत शृतमन्नं विवर्जयेदिति हेमाद्रौ षट्त्रिंशन्मतात्' A person in impurity was to sleep on a spare bed of mats grass &c Note धर्मसिन्धु (परिच्छेद III) 'तृणकटास्तीर्णभूमौ पृथक्शयीरन्कम्बलाद्यास्तीर्णभूमौ' आचमनेन शुचि शचीपति (इन्द्र) तेन मुच्यमान अर्चनकुसुमानां निकर (समूह) तेन शारम् The flowers being of various colours the river looked variegated The voluptuous Indra did not care to bathe as Brahma did शिवपुरात् आपतित निर्माल्यमन्दारदाम यस्याम् in which was dropped from the city of Siva a garland of मन्दार flowers that had been already offered in worship For क, see above p 12 निर्माल्य remains of flowers and other things offered to deities, flowers that are used and cast off मन्दार is one of the five trees of Paradise 'पञ्चैते देवतरवो मन्दार पारिजातक । स तान कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥' इत्यमर अना इपदम् that cleft with ease the stones in the caves of Mandara The celestial Ganges had such a powerful stream that it cleft stones मन्दर is a mountain to the east of Meru Compare मार्क० 56 3 5 'मेरुकूटतटान्तेभ्यो निपतन्ती विवर्तिता ॥ विकीर्यमाणसलिला निरालम्बा पपात सा । मन्दराद्येषु पादेषु प्रविभक्तोदका समम् ॥ चतुर्ष्वपि पपाताम्बुविभिन्नाद्रिशिलोच्चया ॥' अनेकनाकनायकानां निकाया तेषां कामिन्य तासां कुचकलशै विलुलित विग्रह (शरीर) यस्या which was tremulous with the jar like bosoms of the beautiful wives of the hosts (निकाय) of the chief leaders of heaven The beauties bathed in the Ganges and caused ripples ग्राहाणां ग्राव्णां च ग्राम (समूह) तस्मिन् स्खलन् तेन मुखरित स्रोत यस्या the stream of which resounded as it stumbled over numerous crocodiles and stones सुषुम्णास्नुता शशिन सुधा तस्या शीकराणां स्तबकेन तारकित तीरं यस्या —the banks of which were spotted with clusters of the spray of the nectar of the moon flowing from the सुषुम्णा ray It was believed that the waxing of the moon was due to a ray of the sun called सुषुम्ण We should read सुषुम्णा०,

as the quotations below require. 'सूर्यरश्मिः सुषुम्नो यस्तर्पितस्तेन चन्द्रमाः । कृष्णपक्षेऽमरैः शश्वत्पीयते वै सुधामयः ॥' विष्णुपु० II. 11. 22. यास्क has an interesting note on this ray "अथाप्यस्यैको रश्मिश्चन्द्रमसं प्रति दीप्यते तदेतेनोपेक्षितव्यमादित्यतोऽस्य दीप्तिर्भवतीति । 'सुषुम्नः सूर्यरश्मिश्चन्द्रमा गन्धर्वः' इत्यपि निगमो भवति ।" (निरुक्त II. 2. 2.). बाण frequently refers to सुषुम्न 'कन्यया एकया च चन्द्रमूर्त्येव सुषुम्णरश्मिनिर्गतयानुगम्यमानौ' हर्ष० 4th उच्छ्वास; 'अलीकं चेदं यथा किल सकलाः कलाः कलावतो बहुलपक्षे क्षीयमाणस्य सुषुम्णनाम्ना रश्मिना रविरापिबतीति' कादम्बरी p 141 of P. धिष-णस्य (बृहस्पतेः) अग्निकार्ये (offering oblations to fire) तस्य धूमः तेन धूसरितं सैकतं यस्याः. सैकत *adj.* 'sandy,' according to 'सिकताशर्कराभ्यां च' पा. 5. 2. 104 (सैकतो घटः). But in the sense of 'a sandy tract,' we have सिकता, सिकतिल, सैकत and सिकतावत् 'देशे लुबिलचौ च' पा. 5. 2. 105 (चात् अण् मतुप् च । सिकताः सन्त्यस्मिन् देशे इति सिकताः सिकतिलः &c.). सिद्ध...चराम् where the विद्याधरs ran away in fear (त्रासः) of crossing over (or treading upon) the sandy *lingas* made by *Siddhas.* To cross over or tread upon a sacred object is sinful. विद्याधरs were afraid of unwarily crossing over the लिङ्गs and thus incurring *sin* and the wrath *of* शिव. निर्मो...रगस्य *as though it* (Ganges) were the cast-off slough of the sky serpent. It is the celestial Ganges that is described; hence the word गगनो-रगस्य (गगनमेव उरगः). Both the slough and the Ganges are white. गगन which is blue resembles a dark serpent. त्रिविष्टप: (सुरलोकः) एव विटः. स्थासिका a mark of sandal or other fragrant powder on the forehead. 'कर्णललाटात्कनलङ्कारे' पा. 4. 3. 65 Both the Ganges and sandal are white. A विट is a voluptury, a companion of a prince or dissolute young man in dramas. He decks himself with sandal marks on the forehead. विक्रय...पण्यस्य *as if it (Ganges) were a stall* for the sale of the merchandise of merit. पुण्यमेव पण्यं तस्य. As wares are exhibited in a row of shops, so the Ganges flowed, on both banks of which पुण्य could be acquired. दन्ता...र्गलस्य the ivory bolt against the gate of the city of Hell. The current of the white Ganges looked like an ivory bolt. The Ganges prevents people from falling into Hell for their sins, just as a bolt fastening the gate prevents entrance into a city. All the clauses indicate either the whiteness or holiness of the Ganges मेरु... नृपस्य as if it were the silken turban fold of the king—Meru. 'मेरुः सुमेरुर्हेमाद्रिः रत्नसानुः सुरालयः' इत्यमरः. सुमेरुः नृप इव नृपः तस्य. The celestial Ganges flows from the slopes of Meru. See above p 43. A king's head may be wrapped in a white silken turban. मेरुनृप may also mean 'the lord of Meru i. e. Śiva.' The Ganges

is placed on the head of S'iva and looks like a white turban fold. दुकूल...कुञ्जरस्य as if it were the fine-textured banner (कदलिका) of the elephant—the Kailāsa range. पद्धति...वर्गस्य as if it were the beaten road to *Moksha*. नेमि...चक्रस्य as if it were the ring of the wheel of the Krita age. कृतयुगमेव चक्रं तस्य. A wheel has a rim (which is its centre). The Ganges is the centre of कृतयुग (*i. e.* of holiness and righteousness). The कृतयुग is an era of unmixed holiness and righteousness. 'चतुष्पात्सकलो धर्मः सत्यं चैव कृते युगे। नाधर्मेणागमः कश्चिन्मनुष्यान्प्रति वर्तते॥' मनु॰ I. 81. सप्त...महिषीं the queen of the lord of seven oceans *i. e.* of क्षीरसमुद्र. All rivers are poetically represented as the wives of the ocean. क्षीरसागर being the last and best of the seven may be called the king of oceans. For the seven oceans, see above p. 32. The com. says 'सप्तसागरराजः क्षीरसमुद्रः। चन्द्राख्यपर्वत इति केचित्'. अपश्यत्—the object is महानदम् (l. 16). हारमिव—this and the following clauses are intended to convey the crystal-like pellucid waters of the शोण. वरुण is the lord of the ocean, in which pearls are found. चन्द्रः एव अचलः (पर्वतः). The moon is supposed to be full of अमृत. From a mountain springs (निर्झरः) proceed. शशिमणि = चन्द्रकान्तमणि. विन्ध्यस्य—the शोण springs in the Vindhya range. कर्पूर...रयस्य as if it were a flood of the sap of camphor trees from the Daṇḍakā forest. Camphor is white. This clause shows that the शोण flowed through the दण्डका forest. The precise extent of the दण्डकारण्य is far from certain. It seems to have been a general name comprising all forests from the Jumna to the Krishṇā. गुह who helped भरत to cross the Ganges is described as well-acquainted with दण्डकारण्य. So it seems that दण्डकारण्य stretched right up to the Ganges. 'एष ज्ञातिसहस्रेण स्थपतिः परिवारितः। कुशलो दण्डकारण्ये वृद्धो भ्रातुश्च ते सखा॥ तस्मात्पश्यतु काकुत्स्थ त्वां निषादाधिपो गुहः॥' अयोध्याकाण्ड 84. 12-13. हेमाद्रि in his व्रतखण्ड says that देवगिरि (modern Daulatabad) was in सेउणदेश which was on the confines of दण्डकारण्य (*Vide* Bombay Gazetteer part II p. 231). लावण्यं bright complexion. स्फटिक...शिवाः as if it were the crystal couch of the Beauty of the sky. A beauty reclines on a couch white like crystal. The sky was reflected in the pellucid waters of the शोण. रामणीयकेन (loveliness) हृतं हृदयं यस्याः. मधुराः मयूराणां विरुतयः (केकाः) यासु (*adj.* of ०भूमयः, l. 20). ०पटलेन सिकतिलानि (sandy) तरलतलानि यासु. For सिकतिल, see सैकत above p. 44. परिमलेन मत्तानां मधुपानां वेणी (string, line) एव वीणा तस्याः रणितेन रमणीयाः. The humming of the rows of bees was like the

music of a lute मन्दीकृता मन्दाकिनीद्युति येन that obscured the lustre of the Ganges उपकण्ठभूमय places in the neighbourhood पक्ष मे my heart has taken a liking to stay here अभिनन्दित (approved) वचन यस्या (adj of सरस्वती) तथति is to be connected with अभिनन्दित. सावित्री approved of सरस्वती's choice तया = सावित्र्या (सह) ०मण्डपे बबन्ध she fixed upon a bower as her house उच्चितानि (gathered) अर्चनाय कुसुमानि यया पुलिनपृष्ठ प्रतिष्ठापित सैकत शिवलिङ्ग यया पञ्चब्रह्माणि पुर सराणि यस्या (adj of पुष्पिकाम्) that was preceded by the पञ्चब्रह्म prayer This is a prayer recited by the Brāhmanas at the time of smearing the body with sacred ashes The prayer is addressed to सद्योजात, वामदेव, तत्पुरुष, अघोर and ईशान See ऋग्वेदि ब्रह्मकर्म (भस्मधारणविधि) Compare शिवस्तुति 3rd verse 'महेश महितोसि तत्पुरुष पूरुषाद्यो भवानघोर रिपुघोर तेऽनवम वामदेवाञ्जलि । नम सपदिजात ते त्वमिति पञ्चरूपोचित प्रपञ्चचयपञ्चवृन्मम मनस्तमस्ताडय ॥' सम्यङ् मुद्राबन्ध येन विहित परिकर यस्या (adj of ०पुष्पिकाम्) which was preceded by the ceremony of properly intertwining the fingers and hands in worship परिकर beginning' On मुद्राबन्ध note 'मुद्राविमुक्तहस्तेन क्रियते कर्म देविकम् । यदि तन्निष्फलं तस्मात्कर्म मुद्रान्वितश्चरेत् ॥' ध्रुवा गीति गर्भे यस्या (adj of ०पुष्पिकाम्) between the intervals of which she sang the ध्रुवा song 'गीतिसुग्भेद्योध्रुवा' शाश्वत 4 The song was probably in the ध्रुवताल अवनि ध्यायन्ती contemplating all the eight forms viz the earth, the wind, water (वन), the sky, the fire, the sun (तपन), the moon and the sacrificer These are said to be the eight forms of शिव Vide the first verse of the शाकुन्तल अष्टपुष्पिका a bunch of eight flowers (with referene to the eight forms) Compare कादम्बरी 'अतिरोषणतया कदाचिद्दुर्न्यस्ताष्टपुष्पिकापातोत्पादितक्षोभेन' p 227 of P The commentators on the कादम्बरी say 'बकं द्रोण च दुधूर सुमना पाटला तथा । पद्ममुत्पलनीलोत्पलमष्टौ पुष्पाणि शङ्करे ॥' स० also explains that अष्टपुष्पिका refers to the eight acts of worship each of which may be metaphorically called पुष्प They are—पार्थिवपुष्प i e smearing the deity with some fragrant substance because गन्ध is the special quality of पृथ्वी, आप्यपुष्प i e bathing with water or milk, as रस is the special quality of अप्, तैजस० i e waving lights वायवीय i e applying cooling unguents, as स्पर्श is the special quality of वायु आकाशीय i e playing on musical instruments and singing as शब्द is the special गुण of आकाश, मानस i e contemplation of the god Siva, बौद्ध i e a firm idea that Siva is all pervading as the विषय of बुद्धि is निश्चय, आहङ्कारिक i e the knowledge of the non-difference of the soul from the Supreme expressed by the Upanishads in the words

'अद मह्रासि अय तेन that was obtained without effort अमृत • स्वादिम्ना tl at tended (*lit* desired) to surpass even nectar by its sweetness अति माणेन *p p* of the desiderative base of श्री with अति स्वादिम्ना *Instru sing* of स्वादिमन् which is formed like पिङ्गलिमन् (notes p 23) शरीर रोद् she sustained her body अतिवाहित (passed) दिवस यया कल्पित पल्वानां शयनं यया

P 8 l 31—P 9 l 12 एव सन्ददर्श याम रवौ when the sun had gone up (in the sky) only for one watch याम means a period of three hours 'द्वौ यामप्रहरौ समौ' इत्यमर ककुभि-दिशि प्रतिशब्दै (by the echoes) पूरित वनगहर (वनगुहा) येन तुरङ्ग रादम् the sound (हाद) of the neighing of horses विकच सङ्घातं mass of dust grey like the inner leaves of the blossoming Ketakī नातिदवीयसि (*loc sing* of दवीयस् which is the comparative form of दूर) not very far from her क्रमेण च—the principal sentence is क्रमेण च पदातिबलेन सनाथमश्ववृन्द सा ददर्श सामीप्येन उपजाय माना अभिव्यक्ति यस्य that became distinctly visible the nearer it came This qualifies अश्ववृन्दम् शफरी प्लवमान floating in the dust grey like tl e belly of a fish as though it were a school of crocodiles floating in water शफ सरे (with पयसि) means 'grey with the bellies of fishes प्लवमानं goes with वृन्द below पुर प्रधावमानेन—this and the following clauses in the instrumental qualify बलेन below प्रलम्बै कुटिलै कचपल्लवै घटित ललाटे जूटक येन that had on their foreheads a mass of long curling hair so says घटितललाटजूटा दाक्षिणात्यास्तु वेश ' धवल भित्तिना whose ample cheeks were smiling (*i e* bright) with the lustre of the white ear ornaments (दन्तपत्रिका) पिनद्धा कृष्णागुरुपङ्ककल्कस्य च्छुरणेन कृष्णाश-बलकषाया कञ्चुका येन that had girt themselves in jackets dark, variegated and fragrant (कषाय) by being smeared with the paste (कल्क m) of black aloe wood पिनद्ध is *past p p* of नह् with अपि अ being elided in accordance with 'वष्टि भागुरिरल्लो पमवाप्योरुपसर्गयो ' उत्तरीयेण कृत शिरोवेष्टन यस्य that had made their upper garments into turbans वाम कटकेन that had bright (स्पष्ट) golden bracelets (कटक —m) placed on their left fore arms (प्रकोष्ठ) Even now rich men sometimes wear golden bracelets on their left forearms द्वि धेनुका whose daggers (असिधेनु) were fastened in firm knots of tl eir sashes (पट्टिका) of double folded cloth 'छुरिका चासिधेनुका' इत्यमर The daggers were fixed fast by having their handles wrapped in bandages of fine cloth which were doubled अनवरत व्यायाम (physical exercise) तेन कृश कर्कश (hard) शरीर यस्य वात मानेन that leapt high again

and again as if they were a herd of swift deer वातहरिण is a very swift deer (called also वातप्रमी) लङ्घित विटपेन that jumped over even and uneven ground, pits (अवट) and bushes (विटप). कोण a stick, club सेवार्थे (for worship) गृहीतानि विविधानि वन. पर्णानि येन अनवरत कृत वल्कल येन युवप्रायेण consisting mostly of young men. सनाथम् accompanied by

P 9 l 13—P 10 l 33 मध्ये च पुरुषम् The sentence is मध्ये च तस्य (अश्ववृन्दस्य) अष्टादशवर्षदेशीय युवानमद्राक्षीत् (p 10 l. 27) ०चन्द्रेण, ०मालिना, ०खचितेन and ०पाण्डुरेण qualify both क्षीरोदेन and आतपत्रेण सार्धचन्द्रेण—the umbrella had the figure of a crescent-shaped moon on it, the sea is सार्धचन्द्र, as the moon sprang from it at the time of the churning मुक्ता मालिना that (umbrella) was encircled by a heap of pearls अर्धचन्द्र also means 'the semi-circular marks on a peacock's tail.' The umbrella might have such marks by way of ornament The sea also has in it heaps of pearls. रत्न.. खचितेन—the umbrella was inlaid with precious stones, the sea also is called रत्नाकर शङ्ख पाण्डुरेण white like a conch, milk and foam (with umbrella), white with conches, milk and foam (with क्षीरोदेन) क्षीरोदेनेव—The umbrella being सार्धचन्द्र, मुक्ता.. मालिन् &c, the poet fancies it to be क्षीरसागर स्वय तेन—the umbrella lent a charm (लक्ष्मी) to the youth over whom it was held The force of स्वयं in the case of क्षीरोद is this —when the three worlds became devoid of श्री by the curse of दुर्वासस् pronounced against Indra the gods had to churn the ocean to find out the jewels including लक्ष्मी The ocean did not of his own accord yield up लक्ष्मी But the umbrella fancied to be क्षीरोद lent a लक्ष्मी (charm) to the young man without the latter making any effort to acquire it. गगनगेन raised high in the air आतपत्र—an umbrella is among the insignia of royalty कृत छाया वस्य कृतच्छायम्—this and the following clauses in the accusative qualify युवानं below (p 10 l 27) कर्णाभरणेन ... परिवृतम्—the idea is —the youth was surrounded by a bright circle of the rays of the brilliant ornaments he wore The poet fancies that it was a ring (चक्रवाल) of the quarters that stuck very close round him, because the quarters were very fond of seeing him (who was so young and handsome) Ordinarily चक्रवाल (horizon) is far from a person आलिङ्गत स्कन्ध... who was decked with a wreath of Malati flowers on his head that hung down to his hips as if it (wreath) were the banner of his beauty won by the conquest of the whole

world He surpassed by his beauty everyone in the world A conqueror triumphantly carries away the banner from his vanquished rivals The long wreath looked like a waving pennon उत्सर्पिभि वपुषम् whose body rendered dirty by the dust on the road was being rubbed by the red up shooting (उत्सर्पिभि) rays of the ruby in his crest, as if with tender leaves held by invisible nymphs of the forest 'शिखण्डखण्डिका चूडाभरणम्' com The red rays resemble slender and reddish fresh leaves प्रमृज्यमान मार्गरेणुना परुष वपु यस्य. Dust may be rubbed off with पल्लवs The reading रूषित would mean 'covered or soiled बकुल • दिवसम् with his head lovely by being decked with a wreath (मुण्डमाला) of Bakula buds and having a profusion of curling hair, he seemed as though drinking the day, the light of which was contracted मीलित आतप यस्य (*adj* of दिवसम्) The brilliance of the day is lessened by the approach of night The white Bakula is like the light of day and his dark hair in contact with the white Bakula buds is like night With his dark hair he as though lessened the light of day, which remained only in a scattered form in the shape of Bakula buds पशु रिक्षम् with the brilliance, yellowish red like arsenic paste, of his broad forehead that was possessed of natural (सहज) loveliness (लक्ष्मी), he as though smeared the sky as if it (the forehead) were composed of the second portion of the moon that is the crown of the matted hair of Siva He had a bright and naturally lovely forehead It was bright like the moon and so the poet fancies that it was made of the moon The propriety of द्वितीय॰ is this —शिव placed the crescent of the moon on his head So if his ललाट was made of the moon, it could not have been that (part of the) moon that was placed by शिव on his head and so the forehead must have been made of the remaining portion of the moon (the second piece) The forehead being thus fancied to be मृगाङ्कघटित, it would be naturally embraced by लक्ष्मी *that was born of the ocean along with the* moon (सहज) For the churning of the ocean, see विष्णुपुराण I 9 and रामायण I 44 अभिनव यौवन तस्य आरम्भेण अवष्टम्भ (pride) तेन प्रगल्भा दृष्टिपाता तै तृणीकृत त्रिभुवन येन He was proud and his eye seemed to look upon the world as of no account. Compare 'दृष्टिस्तृणीकृतजगत्त्रयसत्त्वसारा' उत्तररामचरित VI 19 प्रथिम्ना (instru. sing of प्रथिमन् from पृथु)—vide notes on विद्रुमिमा p 23 ॰सहसै सम्छादिता दश दिश यया (*adj* of शारदम्) In शरद् lotuses of

various sorts abound कुमुद is a white lotus, while कुवलय is dark and कमल is red When he cast glances from his large eyes, the white of his eyes looked like कुमुदs and the dark pupils like कुवलयs and the red corners looked like कमलs शार दैयन्तम् who as though caused the season of autumn. आयत शोभमानम्—the idea is —his long nose is deemed to be a dam (सेतुबन्ध) over the borders (सीमान्त) of the two rivers i.e , the two eyes His nose separated the two eyes, as a dam would separate a river in two Further the nose is fancied to be a stream of the water of beauty dropping from the slab of moonstone in the form of the forehead His bright forehead resembled चन्द्रकान्त, from which water oozes when the moon rises The nose also rises up after there is a depression from the forehead His nose was charming and so is fancied to be the stream of the water of loveliness अति वमन्तम् with his mouth emitting the perfume of very fragrant mango, camphor, *Kakkola*, cloves and Parijataka and resounding with the hum of the swarms of intoxicated bees, he vomited as if the season of spring together with the Nandana garden. Even now camphor, कक्कोल (Marathi कंकोळ) and cloves are taken with ताम्बूल सहकार and पारिजातक are explained by the com as certain fragrant substances, 'सहकार सुगन्धद्रव्यभेद सहकारफलेनैव क्रियते पारिजातकोऽनेकद्रव्यसंस्कृतो मुखवासविशेष '
The youth had partaken of कर्पूर, कक्कोल &c with his ताम्बूल and emitted their fragrance with his breath In वसन्त also there is the fragrance of mango blossoms and of other flowers and the humming of bees नन्दन is the garden of Indra. पारिजातक is one of the five trees of Paradise *Vide notes p 43* Hence the poet says 'सनन्दनवन' The reading अवतारयन्तम् is more striking than वमन्तम्, but is probably an emendation It means 'he made वसन्त descend to the earth together with नन्दनवन' The critics had laid down that the use of words like वान्त (*past p p* of वम्) and उद्गीर्ण in their literal sense was against good taste (अश्लील) and so the copyists thinking that the word वमन्तं was so used here probably changed it to अवतारयन्तम् But it is to be noted that Bana uses it only in a figurative sense 'निष्ठ्यूतोद्गीर्णवान्तादि गौणवृत्तिव्यपाश्रयम् । अतिसुन्दरमन्यत्र ग्राम्यकक्षां विगाहते ॥ काव्या० I 95 अन्मथा सुहृदां परिहासा (jests) एषां भावनया (appreciation, understanding) यथार्थमुत्पन्नानि इत्यर्थः दशनज्योत्स्नया स्नपितानि दिङ्मुखानि येन that bathed the quarters in the moonlight of his teeth Whenever he smiled at the jests of his friends, his

bright teeth gleamed forth and cast their lustre all round That lustre resembled moonlight पुन पुन चन्द्रातपम् who again and again created the light of the moon moving about in the sky As he smiled now and then (and not continuously) he seemed to create moonlight at different times and so the poet uses the word पुन पुन There is a pun on the word नभसि (in the sky, in the month of श्रावण) In श्रावण, the moon is seen now and then on account of the clouds and not continuously (just like his bright smiles) [illegible] स्थूल मुक्ताफलयुगल मध्ये अध्यासितं (placed) मरकतं यस्मिन् (adj of त्रिकण्टक) त्रिकण्टक three-pointed ear-ornament His ear ornament was made of two big pearls between which was inserted an emerald This ornament seems to be somewhat like the भिकबाळी worn by men in Maharashtra त्रिकण्टक 'त्रिकण्टकरत्न [illegible] [illegible] [illegible] भूषणम्' Compare '[illegible]' हर्ष० 4th उच्छ्वास प्रेङ्खत् (adj of त्रिकण्टक) dangling प्रभया उह्यमानम् by the up-spreading lustre (of the ear ornament) it seemed as though he had an ear ornament made of green Kunda leaves together with their flowers Kunda flowers being white, are like pearls and the leaves are green like emerald इव सकुसुमेन हरितकुन्दपत्रेण कर्णावतंसं यस्य आमोदित (आमोद सम्पन्न, अस्त) मृगमदपङ्क तेन लिखित पत्रभङ्ग तेन भासुरम् adorned with ornamental lines drawn with very fragrant musk paste 'मृगनाभिर्मृगमद कस्तूरी च' इत्यमर For पत्रभङ्ग see notes p 24 भुजयुगलम्—object of दधानम् उद्दाम दधानम् possessing (arms) that seemed to be the two poles of the banner of Cupid (मकरकेतु), that (poles) had on their tops (the figure of) a formidable crocodile उद्दामेन मकरेण आक्रान्त शिखर यस्य This may apply to भुजयुगल also, meaning '(arms) the tops of which had on them a loose (or formidable) crocodile shaped ornament' Long arms are a sign of good fortune and high position As he was handsome like Cupid and had long arms, they (arms) are said to be poles The marks of the black musk on the arms looked like the dark crocodile, which is the emblem on the banner of Cupid सीमन्तितं parted (adj of देहम्) सीमन्त is the parting line of the hair of women It is white His महासूत्र also was white and was placed across his body like a line He had a formidable body which was encircled by the white यज्ञोपवीत The white यज्ञोपवीत is like the fair Ganges So the poet fancies that

his body was the मन्दर mountain chained (encircled) by the stream of the Ganges indignant at the churning of the ocean When the ocean was churned for jewels, मन्दर was made the churning handle The ocean is poetically spoken of as the husband of the Ganges (and also of all other rivers) The Ganges (महानद्य) was as if angry at the harassment of her husband and bound down मन्दर (his body) in order to stay the churning 'मन्थानं मन्दरं कृत्वा नेत्रं कृत्वा तु वासुकिम् । मथ्यताममृतं देवाः साहाय्ये मय्यवस्थिते ॥' विष्णुपु० I. 9 76 'बद्धे सान्दानितम्' इत्यमर कर्पूर पांसुलेन rendered dusty, being smeared with a handful of camphor powder (क्षोद) कान्ताया उच्चौ कुचौ एव चक्रवाकौ तयो सुगन्ध तस्य विपुलं पुलिनं तेन His broad chest was like a vast sandy beach for the चक्रवाक-s—ऽ, the high breasts of his (future) wife His wife would rest on his broad chest, as the चक्रवाक does on a पुलिन A beach also is dusty (पांसुल) with white sand (resembling camphor) उरःस्थलेन क्रम्—the idea is—He had a very broad chest and stout long arms The poet fancies that by his long arms he embraced the distant quarters and brought them together in a heap (पुञ्जित) The heaped up quarters were allowed expansion on his broad chest आयाम length पुरस्ता भागम्—the author describes here the under-garment (something like modern माड्चोळणा) of the youth पुरस्ता चर्मायेन that was charming because one end (कोण) of it was set in front a little below his navel पृष्ठ पत्तेरे the hem of which hung behind over his girdle (रशना) पल्लव (Marathi गोंडा) the hem of the strings with which the garment was made fast उभय भागेन that was so wound on both sides as to display a third part of his thighs हारीत वाससा by his lower garment that was green like the हारीत (pigeon) bird and that tightly (निबिड) pressed (his waist) विम भागम् whose very slender waist was divided (from the upper part of his body) अनवरतव्यायामेन उपचितमांसे कठिने विकटे मकरमुखसंस्थे जानुनी यस्ये (adj of ऊरुस्तम्भाभ्याम्) the knees of which had flesh accumulated by incessant exercise, were hard, formidable and firmly knit to the parts above them. 'मकरमुख जानुनोरग्रिमाग' सं० We may also explain मकरमुखसंस्थ as 'knees that had a crocodile shape and that were thick set (and not loose or flabby) शिलास्तम्भाभ्याम् (thighs) that were stone pillars for support ing (उत्तम्भन) the stone platform of his broad chest The image here is taken from architecture His long and tapering

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his body was the मन्दर mountain chained (encircled) by the stream of the Ganges indignant at the churning of the ocean. When the ocean was churned for jewels, मन्दर was made the churning handle. The ocean is poetically spoken of as the husband of the Ganges (and also of all other rivers). The Ganges (मन्दाकिनी) was as if angry at the harassment of her husband and bound down मन्दर (his body) in order to stay the churning 'मन्थानं मन्दरं कृत्वा नेत्रं कृत्वा तु वासुकिम् । मथ्यतामसृत देवाः साहाय्ये मय्यवस्थिते ॥' विष्णुपु० I. 9 76. 'बद्धे सन्दानितम्' इत्यमरः. कर्पूर... पांसुलेन rendered dusty, being smeared with a handful of camphor powder (क्षोदः). कान्तायाः उच्चौ कुचौ एव चक्रवाकौ तयोः युगलं तस्य विपुलं पुलिनं तेन. His broad chest was like a vast sandy beach for the चक्रवाकs—*viz.*, the high breasts of his (future) wife. His wife would rest on his broad chest, as the चक्रवाक does on a पुलिन. A beach also is dusty (पांसुल) with white sand (resembling camphor). उरःस्थलेन...क्रम्—the idea is—He had a very broad chest and stout long arms. The poet fancies that by his long arms he embraced the distant quarters and brought them together in a heap (पुञ्जित). The heaped up quarters were allowed expansion on his broad chest. आयामः length. पुरस्ता...भागम्—the author describes here the under-garment (something like modern लांड्चोळणा) of the youth. पुरस्ता...कमनीयेन that was charming because one end (कोणः) of it was set in front a little below his navel. पृष्ठ...पल्लवेन the hem of which hung behind over his girdle (कक्ष्या). पल्लव (Marathi सोंगा) the hem of the strings with which the garment was made fast. उभय...भागेन that was so wound on both sides as to display a third part of his thighs. हारीत...वाससा by his lower garment that was green like the हारीत (pigeon) bird and that tightly (निबिड) pressed (his waist). विभ...भागम् whose very slender waist was divided (from the upper part of his body) सततव्यायामेन उपचितमांसे कठिने विकटे मकरमुखसंलग्ने जानुनी यस्य: (*adj.* of ऊरुस्तम्भाम्) the knees of which had flesh accumulated by incessant exercise, were hard, formidable and firmly knit to the parts above them. 'मकरमुखं जानुनोरुपरिभागः' सं. We may also explain मकरमुखसंलग्न as 'knees that had a crocodile shape and that were thick-set (and not loose or flabby)'. विशाल... स्तम्भाम् (thighs) that were stone pillars for supporting (उत्तम्भन) the stone platform of his broad chest. The image here is taken from architecture. His long and tapering

thighs were like stone columns His broad chest was like the entablature (constituting the architrave, frieze and cornice) resting on slender pillars चारु कान्तिश्यामम् the beauty of which was rendered patent by the lovely marks of sandal thereon Sandal paste had been applied to that part of the thighs that was not covered स्तासक perfuming the body with unguents 'चर्चा तु चार्चिक्य स्थासक' इत्यमर ऊरु वामम् with his long thighs, he as if laughed in scorn at the length of the trunk of ऐरावत The trunk of an elephant is long and tapering downwards like the thigh ऐरावत is white and the youth s thigh also was besmeared with white sandal paste अति काण्डम् his shanks (जङ्घा) were very slender, as though through the fatigue (खेद) caused by bearing the burden of his very stout (भरित) thighs (ऊरु) One who carries burdens is slim (and not fat) कल्प पाटलस—his feet were red like the fresh shoots of the tree of Paradise The shoots of a tree are red, much more of a कल्पवृक्ष उभय लम्बिन His feet hung on both sides (of the horse he was riding) दोला स्पन्दन्तम्—the idea is—the motion of the horse caused the rays from his toe-nails to move about The bright rays of the nails resemble a white chowrie As he was riding the nails appeared to be a chowrie placed on the horse Chowries were placed on horses and elephants Compare शाकुन्तल I 'निष्कम्पचामरशिखा निभृतोर्ध्वकर्णा । धावत्यमी मृगजवाक्षमयेव रथ्या ॥' अभि भुवि that (horse) tore the earth with its hoofs that were raised (उद्धत) aloft in front that seemed as though to rest long in the air and that fell forcibly on account of their curvetting (वलित) The high spirited steed pranced remained standing on its hind legs for a long time as if it wanted to give them rest and then came down on the earth with force with its front legs thereby raising dust from the earth वलितेन विकट यथा स्यात्तथा (अव्ययीभाव)—to be taken with पतद्भि ०भुवि and the following locatives qualify वाजिनि (l. 15) प्रतिक्षण दशनै (आदौ) मुह (पश्चात्) मुक्तिश्च ताभ्यां रणरणायित खर खलीन (खे तालुनि लीनम्) येन The hard bridle bit made a sound when the horse bit it between its teeth and then let it off The reading दशनविमुक्त conveys almost the same sense दीर्घघ्राणे लीना लालिका यस्य स ०लालिक स चासौ ललाट चक्रकश्च ललाटे लुलितानि (tossed, waving) चारूणि चामीकरस्य (सुवर्णस्य) चक्रकाणि (rings) यस्य लालिका is explained by सं० as the end of the bit It is better to read with B दीर्घ लालिके ललाट०,' as then it is easier to dissolve the compounds शिञ्जान शोभिभि

adorned with tinkling (शिञ्जान) golden trappings. 'तपनीयं शातकौम्भम्' इत्यमरः ('शतकुम्भे गिरौ भवं शातकौम्भम्, अनुशतिकादित्वादुभयपदवृद्धिः, शातकुम्भमित्येके' क्षीर०). शातकौम्भम् (or—कुम्भम् according to some) gold. 'जयनं हयमण्डनमाला' सं०. 'अश्वादीनां च सन्नाहे जये च जयनं मतम्' शाश्वत 515. मनसः इव रंहः (वेगः) यस्य. गोलाङ्गूलस्य कपोलवत् कालानि (dark) कायलोमानि यस्य. गोलाङ्गूलः an ape with a dark face and a tail like a cow's. 'कृष्णमुखो गोलाङ्गूलः' क्षीर०. उभय ..हस्ताभ्याम् whose hands gripped the saddle (पर्याणं) cloth on both sides. आसन्नपरिचारकः body guard. दोधूयमानं (*pr. p.* of the frequentative base of धू to shake) चामरिकायुगलं यस्य. बन्दिनः of the bard 'बन्दिनः स्तुतिपाठकाः' इत्यमरः. सुभाषितम्—object of भावयन्तम्. उत्कण्टकितः (रोमाञ्चितः) कपोलफलकः यस्य. लग्न...कलेनेव—the idea is.—his cheek had hair standing on end on account of emotion roused by the song *of the bard, the poet fancies the* रोमाञ्च to be pieces of the fine hairy growth (पक्ष्म) on the filaments (केसरम्) of the lotus on his ear. भावयन्तम् reflecting over, appreciating. अनङ्ग...दर्शयन्तम् who as if showed (in his person) the advent of the *yuga* (the era) of Cupid. He was charming like Cupid. सं० says 'अनङ्गजन्मना यदुपलक्षितं युगं कालविशेषः, तस्य नूतनमदनसादृश्यात्, यद्वा अनङ्गयोर्युग तदवतारमिव । द्वित्वसंख्यापूर्वकत्वात्'. This and the following clauses lay stress on the extreme loveliness of the youth in various ways and the effects he produced on others चन्द्र...यन्तम् who as though created a world full of moonlight. He was bright like the moon and shed his lustre over the whole world. विलासप्रायम्—his youthful smiles and gestures were to be seen everywhere. अन्यः सर्गः (सृष्टिः) सर्गान्तरम्. अनु.. रचयन्तम्—this world is full of love and hatred; but he was the centre of the affection of all, no one hated him. So he brought about another world as it were, where there was nothing but affection. The student will note Bana's command over language. He uses different words like उत्पादयन्तं, जनयन्त &c, to convey the same sense. शृङ्गारमयम्—full of love. He was the cynosure of all eyes the whole day. राग ..यन्तम् inaugurating a reign of affection. आक ..चक्षुषोः he was to the eyes as though the infatuating collyrium. It was supposed that some magical collyrium when applied to the eye by a person made that person attractive to every spectator. He by his beauty fascinated *the* eyes *of all.* वशी०—certain incantations were supposed to have the power of subduing the will of others. Note the following मन्त्र credited with great power. 'ॐ

गणपतये स्वाहेति । अथ गणपतेमन्त्रो धनविद्याप्रदायक । इममष्टसहस्र च जप्त्वा बद्धा शिखा तत । व्यवहारे जय स्याच्च शतशोऽप्यात्मना प्रिय ॥' स्वस्था णाम् he was as though a powder that influences the senses to be comfortable The idea is—in his presence, the senses of the spectators were lulled into pleasure C and T translate 'to the senses a powder able to affect the healthiest This is not so good as the meaning we suggest अस कस्य—the curiosity to see him is never satiated सिद्ध स्यस्य he was as though the never failing remedy of blessedness The moment he was seen, everyone felt blessed पुनर्ज०—Cupid was once burnt by Siva but on seeing that handsome youth hearts fell under the sway of Love (i e love was born again) रसायनमिव यौवनस्य—रसायनम् (रस mercury + अयनम्) a medical preparation containing mercury In ancient India, it was believed, as in many other countries that mercury, if properly prepared, would make men immortal and free from old age Note the passages 'ससारस्य पर पार दत्तेऽसौ पारद स्मृत ', 'एकोऽसौ रसराज शरीरमजरामर कुरुते' The सर्वदर्शनसग्रह devotes a chapter to रसेश्वरदर्शन the philosophy of 'Mercury' (रस being identified with शिव) As रसायन produces perfect health, so youth attained perfection in the young man एक रामणीयकस्य—रामणीयक shared the youth with nothing else i e loveliness reigned supreme in him कीर्ति रूपस्य—He was so charming that he seemed to be a pillar set up for all time to commemorate the triumph of beauty मूल लावण्यस्य as the principal amount of loveliness The loveliness in others is like interest i e it is subsidiary (inferior) to the principal (the youth s charms) पुण्य ससारस्य—the good deeds of the world bore fruit in the splendid form of the youth कान्ति (beauty) एव लता तस्या प्रथमाङ्कुरम्—none as handsome as the youth had preceded him सर्गा पते—Brahma had created the world several times By practice one acquires great skill and perfection So the beauty of the youth was the result of the skill acquired by Brahma. प्रताप glory, greatness विभ्रम amorous or sportive movements यश स्यस्य—learning had attained the highest pitch of excellence in him अष्टा देशीयम् about 18 years old The affixes कल्प, देश्य and देशीय are added in the sense of 'a little less than, about' 'ईषदसमाप्तौ कल्पब्देश्यदेशीयर ' पा 5 3 67. (ईषदूनो विद्वान् विद्वत्कल्प विद्वद्देशीय । सि कौ) द्वितीयम्—This and the following clauses in the accusative qualify पुरुषम् (l. 33) अपर . तुरङ्गम्—न परेण संस्पृष्ट तुरङ्ग यस्य whose horse was not touched by

another This may mean that his saddle was not held by any attendants as that of the youth was or that his horse was not closely followed by another i e other riders kept at a respectful distance We prefer the former meaning From the fact that the young man was cracking jokes with his companions, it seems that they were close to him (and so to the old man also) उत्तप्त वारम् whose form was like a pillar of heated (molten) gold (तपनीय) i e he was bright and red in complexion परिणत वय यस्य—old नीच कचम् who had short nails, beard and hair He did not allow these to grow शुक्तिखलतिम् bald headed as a shell. His head had no hair and the skin was white and glossy like mother o' pearl रोमश उर स्थल यस्य 'लोमादि पामादि—पिच्छादिभ्य शनेलच' पा 5 2 100 (लोमादिभ्य श । लोमश । रोमवान् । पामादिभ्यो न । पामन । सि कौ) र and ल are often interchanged as in रोमन् and लोमन् अनु शिक्षयन्तम् who, being dressed elegantly but not gaudily, seemed as though to teach even old age decorousness It is old age that makes men decorous He was old and such an embodiment of decorum that old age might have taken lessons from him उज्ज्वल showy, gaudy गुणा नयन्तम् who seemed as though lending weight (importance or greatness) even to virtues He was so virtuous that he seemed to heighten the worth of the virtues themselves. गरिमा—from गुरु Vide notes on पिङ्गलिमा p. 23 महानुभावता dignity or nobility He was so noble or dignified that even Dignity may have something to learn from him आचार correct deportment आचार्यकम् teaching instruction आचार्यस्य भाव कर्म वा—according to 'योपधाद्गुरूपोत्तमाद्वुञ्' पा V 1 132 (रामणीयकम् । आभिधानीयकम् । सि कौ) वारबाण or वाण a coat of mail, jacket. 'कञ्चुको वारबाणोऽस्त्री' इत्यमर (वार आच्छादक बानमस्य इति वारबाण —क्षीर०) ०पट्टिकया परिवेष्टित मौलि यस्य पुरुषम्—is to be connected with अद्राक्षीत् (l. 27) above

P 11 l. 1—P 12 l. 32 अथ स दशाम् पुरोयायिनाम् soldiers that had gone ahead, vanguard यथा कथयताम् who, having come back, narrated all as they saw with astonished minds The vanguard was deep in wonder at the superhuman beauty of the two maidens. The reading प्रतीत्य may mean प्रतिनिवृत्य and also 'having approached उपलभ्य having learnt. दिव्या आकृति यस्य (adj of ०युगलम्) ०युगलम्—object of उपलभ्य प्रतूर्णतुरग whose horse began to gallop (i e he urged his horse to greater speed) निवारित परिजन येन who prohibited his servants (to follow him)

ते—refers to the old companion of the youth described above कृतं उपसरणप्रदानं यान्याम् who made a respectful salutation. तौ—object of उपजग्राह किन्न जग्राह received them according to their precedence with hospitality usual in forest life beginning with the offering of a seat of tender foliage and ending with the present of fruit and flowers सकुसुमे फले अर्घे (पूजाविधि) अवसान (अन्त) यस्य (adj of आतिथ्येन) आसीनयोश्च तयो when they sat प्रणयम् an old man प्रगतं वय यस्य 'प्रवया स्थविरो वृद्ध' इत्यमर सहजा (inborn) लज्जा धन यस्य सहजा जन्म to address (another man) first (i.e before he addresses) is (seems) an immodest act in the case of young women to whom innate bashfulness is all in all, particularly in the case of highborn maidens that are simple like the does of the forest शालीन—bashful shy–from शाला with the affix ख (ईन) 'शालीनकौपीने अधृष्टाकार्ययो' पा 5 2 20 (शालाप्रवेशमर्हति शालीन अधृष्ट । सि को । अप्रागल्भ्यादन्यत्र गन्तुमशक्त शाला मेव प्रवेष्टुमर्हतीत्यर्थ । तत्त्वबोधिनी) The propriety of the word वन is this A doe by contact with human beings, may become bold but one brought up in the forest far from human habitation will retain its original shyness and innocence केवल वृत्ति But this (my) sense of hearing, envious of (my) eye that is blest (कृतार्थ) by seeing you urges me being eager to hear the news (of you) What सावित्री means is —on seeing this extremely handsome young man, our eyes have been rewarded and gratified, but our ears have not yet heard anything concerning him and are therefore envious of the eye चक्षुषे स्पृहयन्ती (श्रुति)— स्पृह् governs the dative of the object of desire or envy 'स्पृहेरी प्सित' पा 1 4 36 'वार्ता प्रवृत्तिर्वृत्तान्त उदन्त स्यात्' इत्यमर प्रथम प्रणयम् a good man at first sight offers his affection (प्रणय) as though it were a present She means that both the men, being good have given their good will to the two maidens even at the first meeting अप्र वाचालयति lit the heart offered by the great (प्रभवत्) with courtesy (प्रश्रय) makes even a timid person talkative, as wine does She means —we are timid You are great and courteously offered your heart (i e your regard) to us This your regard for us makes us bold enough to address you Wine also makes even a timid person garrulous when he gets drunk प्रभ विंत (with मधु) means 'proffered with over-powering courtesy or proffered by a great man with courtesy' अति विस्रम्भ confidence easily reaches its highest pitch in the case of a very yielding good man as the

bowstring on the bow She means —you are very good and yielding So we treat you with the greatest confidence The words नम्र and कोटि are श्लिष्ट The bow string easily reaches the furthest tip (कोटि) when the bow is extremely bent (नम्र) It is better to read आरोहति with B With आरोपयति (causal of रुह् with आ) we naturally expect one more noun in the accusative (besides कोटिम्) आरोपयति will yield a very good sense if we could read विस्रम्भम् and in that case गुण (virtue, string) will be श्लिष्ट and will be construed with both साधौ and धनुषि। अति स्थिराम् in those whose minds are steady or who are very wise सृष्टछाया master-pieces of creation from the Creator s hands त्रिभाति surpassing (everything) in the three worlds अस्य—refers to the young man सौजन्य तरलता it is not fickleness that is natural to young women that causes me to speak, but it is the great beauty of this one dear to the gods, which (भद्रता) is under the control of kindness (that makes me talk) She means —this young man is extremely handsome and yet very considerate (and not capricious in the vanity of his charms) It is this that urges me to know something more about him सावित्री very much desired that सरस्वती should be married to such a young man if otherwise eligible सह उत्तिष्ठति इति सहोत्था The word देवानां प्रिय is used by Bâna in a good sense *i e* as meaning 'worthy honourable Compare 'इहापि जन्मनि दत्तमेवास्माकममुना तप क्लेशेन फलमसुलभदर्शं दर्शयता देवाना प्रियम्' हर्षचरित 8th उच्छ्वास Asoka in his edicts calls himself देवानां प्रिय The महाभाष्य uses it in a good sense 'के पुनर्भवदादय । भवान् दीर्घायु देवानां प्रिय आयुष्मानिति on पा 5 3 14 (Kielhorn vol II p 405) But later Sanskrit grammarians assign the meaning of fool to this Aluk compound Mr R R Kale takes देवाना प्रिय in this sense and applies it to सावित्री, but that is not correct Besides the sense becomes involved We may also take देवानां प्रियस्य as referring to the old courtier आगमनेन—connect with स्मृयतां नीत अपुण्यभाक् unhappy विजृम्भिता विरहव्यथा यस्य in which the pain of separation is growing अपहृत हरस्य हुङ्कारहङ्कार येन who humbles the pride of the defiant roar of Siva A wrathful man makes the sound हुम् शिव in wrath burnt मदन by the fire from his third eye Vide p 14 (notes) But the youth who was as handsome as Cupid humbled Sivas pride by his very existence This passage is reminiscent of the verse 'अमद्धुङ्कारनिर्दग्ध पुरा पुरारिमासमुत्र शिलीमुख । इमां हृदि व्यायतपातमक्षिणोद्विशीर्णमूर्तेरपि पुष्पधन्वन ॥

कुमारसम्भव V 51 अनयज —न अन्यस्मात् जायते इति—Love is mind born and has no physical birth So Cupid is called अनन्यज or अनन्यजन्मा किं नाम यस्य स किंनामा तस्य समृद्ध तप यस्य—her idea is that none who does not possess a store of merit or austerities can be blest with such a son अमृतवर्षी showering nectar i e great delight (with the youth) कौस्तुभ sprang from the ocean along with अमृत कौस्तुभ छादयति—The कौस्तुभ jewel churned from the ocean was placed on his chest by Vishnu. 'कौस्तुभाख्यमभूद्रत्न पद्मरागो महोदधे। तस्मिन्हरि स्पृहां चक्रे वक्षोऽलङ्करणे मणौ॥ भागवतपुराण VIII 8 5 The word is derived as 'कु भुव स्तुभ्नाति व्याप्नोति कुस्तुभ सागर तत्र भव' त्रि स्वा deserving to be worshipped by the three worlds महतस्तेजस of this very brilliant man प्रभातमन्ध्येव—The morning twilight gives birth to the sun the great luminary and people perform their adoration in the morning कानि अक्षराणि what fortunate letters come to be his name (अभिख्या)? 'अभिख्या नामशोभयो' इत्यमर The student will notice how politely सावित्री asks for information concerning the young man s country of birth his destination his parentage and his name आर्य हृदयस्य in seeking to know your honour the same order is followed by my heart that acts as curiosity dictates She wants to know the same four things (country of birth &c) about the old man प्रकटित प्रश्रय (courtesy) येन सता विद्या to speak what is agreeable is a hereditary art with the good (i e they are past masters in that) न वचोभि —handsome women are described as चन्द्रानना सावित्री had not only a moon like face but her words also were चन्द्रमय were such as gladdened the heart of the listener by their ambrosial sweetness चन्द्रमय—made of the moon सुधा०—The moon is said to shower down nectar with his rays being called सुधांशु सौजन्य जायते women like you who are the birthplace of goodness come into the world as the arts for moulding good men after a great deal of merit (शुभ i e पुण्य) He means —It is due to the accumulation of the good deeds of the world that noble women like you are born Such noble women fashion men into good men as the study of the arts enables a person to fashion from raw materials finished articles दूरे पर्याप्त let alone mutual conversation even the interchange of glances with the noble (अभिजात) raises a man to the highest pitch (of goodness or glory) भूषण goes with दधीच भार्गववंशस्य—च्यवन the father of दधीच belonged to the भृगुगोत्र The

story of च्यवन and his wife सुकन्या is alluded to in विष्णुपुराण IV.1. In रामायण सुन्दरकाण्ड chap. 24 she is mentioned in a list of पतिव्रताs (verse 1.). The story is given in great detail in पद्मपुराण 4th खण्ड (पातालखण्ड) chap. 14 ff. च्यवन was the son of भृगु. He performed such severe austerities that an ant-hill grew upon him. The daughter of king शर्याति in play thrust a pin in the anthill and put out च्यवन's eye. In order to propitiate the sage he gave that daughter to him in marriage. भू. ·लकस्य who is an ornament of the three worlds भूः, भुवः and स्वः. These are the first three out of the seven worlds (भूः, भुवः, स्वः, महः, जनः, तपः, सत्यम्). अदभ्रेण (प्रचुरेण) प्रभावेण स्तम्भितः (paralysed) जम्भारेः (इन्द्रस्य) भुजस्तम्भः येन. The As'vins cured च्यवन of old age and blindness च्यवन gave सोम at a sacrifice to the As'vins who were never before allowed that honour. Indra becoming angry at this raised his hand to strike the sage with his वज्र. च्यवन paralysed the hand of Indra. Vide पद्मपुराण 4th खण्ड chap. 16 'शक्रः वज्रधरं दृष्ट्वा मुनिः स्वहननोद्यतम् ॥ हुङ्कारमकरोद्धीमान् स्तम्भयामास तद्भुजम् ।' verses 15-16 ०शिलासु शयन तेन दुर्ललितं पादपङ्केरुह यस्य—Gods and demons bowed their crowned heads at his feet, which were thus over fondled (दुर्ललित) by treading on the jewels in their crowns. निजतेजःप्रसरेण (by the spreading of his own lustre) प्लुष्टः (scorched) पुलोमा येन. When भृगु went out leaving his pregnant wife alone, the demon पुलोमा made bold to lay hands on her, when her foetus slipped from her womb. On seeing that foetus so fallen, the demon was burnt to ashes. See आदिपर्व chap. 5-6. बहिर्वृत्ति जीवितं *lit.* his life existing outside *i. e.* the son was dear to his father as his own life. Separate जननी अस्य. जितं जगत् येन. शर्यातस्य—In विष्णुपुराण (IV. 1) king शर्याति is said to be the son of मनु. अन्तर्वत्नी pregnant ('अन्तर्वत्नी च गर्भिणी' इत्यमरः) from अन्तर् with the affix मतुप्. 'अन्तर्वत्पतिवतोर्नुक्' पा. 4. 1. 32 (एतयोः स्त्रियां नुक् स्यात् । अन्तरस्त्यस्यां गर्भ इति...अन्तर्वत्नी । पतिवत्नी । सि. कौ.). वैजनने मासि in the month in which the child was expected 'प्रसूतिमासो वैजननः' इत्यमरः. विजनने भवः or विजननस्य अयं वैजननः. पिता...नात्ययत्—Even now a woman is brought to her father's house particularly when it is the first delivery. Separate अनेहसा (by time, in course of time) अवर्धत. अनेहस् m. time. सद्मैव—in the palace of king शर्यात. बालः young (applies to the child दधीच as well as to the moon) The young moon gives delight to all. राजीवलोचनः lotus-eyed. मर्तुः.. दुहितरि even when his daughter (सुकन्या) returned to her husband's house. आसेचनकदर्शनम्

(आसेचनक दर्शनं यस्य) whose sight never satiated him i e though he saw him continuously, he wanted to see him more still 'तदासेचनकं तृप्तेर्नास्त्यन्तो यस्य दर्शनात्' इत्यमर (आसिच्यते आप्यायते दृगनेन आसेचनकं यस्य दर्शनाद् दृश तृप्यति—क्षीर०) मातामह —refers to शर्यात मनोविनोदनम् that diverted or gave solace to his mind विद्या — see above p 18 कला —The Kalas were said to be 64, such as नृत्त, गीत, आलेख्य They are enumerated in वात्स्यायन's कामसूत्र (I. 3) उपारूढ यौवन वसि? अहमिव refers to शर्यात and असौ to च्यवन सुगृहीत नाम यस्य whose name is auspicious भृत्यपरमाणुम् an atom of a servant i e an insignificant servant. अवधारयतु understand आयान्तम्—refers to दधीच मया स्वामी my master made me his attendant अभिसार companion अभिसारेण सह साभि० (बहुव्रीहि) Compare 'महासामन्तै कृत्वा साभिसारम्' first para 5th उच्छ्वास तद्धि कुलम् that (of शर्याति) is a royal family to which we (i. e I) have been hereditarily attached C and T translate 'our royal house follows the rule of heredity This inverts the sequence of ideas उत्तमानां मन्दाक्षम् length (of service) produces in the good (in good masters) a certain amount of kindly (or partial) feeling even towards dependents मन्दाक्षम्— partiality, connivance मन्द अक्षि इव यत्र मन्दाक्षम्, according to 'अक्ष्णोऽदर्शनात्' पा 5 4 76 (अचक्षु पर्यायादक्ष्णोऽच् स्यात्समासान्त । गवामक्षीव गवाक्ष । सि कौ) He puts down this and the following sentences for showing that though he is unworthy to be the confidential companion of the noble prince, yet his master favoured him for his long and faithful service अ महताम् inexhaustible indeed is the treasure of kindness in the great इत मात्रमिव only at the distance of about two kros as from this place This is accusative of distance 'गव्यूति स्त्री क्रोशयुगम्' इत्यमर (from गो + यूति according to the Vārtikas 'गोर्यूतौ छन्दस्युपसंख्यानम्' and 'अध्वपरिमाणे च' on 'वान्तो यि प्रत्यये' पा 6 1 79). पारेशोणम्— beyond the Sona. शोणस्य पारे पारे०, according to 'पारे मध्ये षष्ठ्या वा' (पारमध्यशब्दौ षष्ठ्यन्तेन सह वा समस्येते । एदन्तत्वं चानयोर्निपात्यते । पक्षे षष्ठी तत्पुरुष । पारेगङ्गादानय । गङ्गापारात् । सि कौ) स्व देशम् the appellation of which was derived from his own name. निमित्त व्यपदेश यस्य चैत्र रथप्रा almost like चैत्ररथ For the affix वत्, vide notes on अष्टादशवर्षदेशीय above p 55 चैत्ररथम् name of the garden of कुबेर, the lord of riches. 'अलकाया बहिश्चान्यदुद्यानं चैत्ररथं प्रिये । योननाद्युत्वितिरी सर्वे कल्पद्रुमावृत्तम् ॥' तत्र (वयं) अवधि यस्या तद् यात्रा this our journey is to end there यदि परि if your courteousness accepts or seizes this moment (to do us a favour) or your heart enter

tains regard for us गृहीत क्षण येन अविद्यमाना अवहेला (disdain or contempt) यस्मिन् भूमि र्हो वा or if this person (i e I) is an object of favour (with you) or worthy of being listened to (by you) प्रथम हृलस first request of curiosity (i e due to or out of curiosity) शुश्रूषु desirous to hear शुश्रुषु—from the desiderative base of श्रु with the affix उ, according to सन्-आशस भिक्ष उ' पा 3 2 168 ने चरति this your (noble) form cannot fail to be (i e must be) divine The idea is that there is an invariable concomitance between such nobility of form and दिव्यता गोत्रनामनी family and name स्पृहणीयता नीत was made an object of envy सम र्थानाम् who is a combination of mutually conflicting things तथा हि for instance, to explain It will be noticed that in the following four lines, the विरोध is only verbal, the words being श्लिष्ट and that in each case the incongruity is explained away by taking different senses of the same words सन्नि तिश्च-(1) सन्निहित बाल अन्धकार यस्याम् in whom fresh darkness was present, (2) सन्निहित बालेषु अन्धकार यस्याम् who had darkness (i e dark colour) present in her locks (1) भास्वत (सूर्यस) मूर्ति यस्याम् in whom the sun was present (2) भास्वती मूर्ति यस्या whose form was brilliant Here if the first sense of the two words be taken, there is विरोध, but there is none if the second sense of each clause be taken पुण्ड मुखी (1) with a tiger in her face (पुण्डरीक व्याघ्र मुखे यस्या), (2) with a face resembling a lotus हरिणलोचना (1) having deer in her eye, (2) who had the eyes of a deer 'व्याघ्रेऽपि पुण्डरीको ना' इत्यमर C and T following the com take पुण्डरीक as 'lion' बाला धरा (1) possessing the lustre of the young sun, (2) bright like the lustre of the morning sun or having a lower lip lustrous like the morning sun बालातपप्रभ अधर यस्या कु सिनी (1) possessing laughing night lotuses, (2) whose smile is bright like कुमुद्s कुमुद्s are white lotuses that open by night *There is विरोध in* saying that she possessed the morning sunlight and also opening कुमुद्s But the विरोध vanishes if we say that her complexion was rosy like fresh morn and her smile was bright like कुमुद्s Smiles are poetically said to be white. कल स्वना (1) that possessed the cackling of कलहंसs (कलहंसाना स्वन यस्याम्), (2) whose voice was like that of a कलहंस (कलहंसस्य इव स्वन यस्या) स धरा (1) that had clouds rising (समुन्नता पयोधरा मेघा यस्याम्) (2) whose bosom was high swelling (समुन्नतौ पयोधरौ यस्या) When there are clouds, the sound of कलहंसs cannot be heard, because

at the approach of the rains हंस were supposed to migrate to the मानस lake. Or the विरोध may be this —if there is thunder in her how can she have the low cackling of कलहंस? कमल करा (1) possessing the delicate lustre of lotuses (2) whose hand is delicate like a lotus हिम तम्बा (1) whose hips are broad with slabs of the Himalaya mountain, (2) whose hips are broad like &c Lotuses and slabs of snow cannot exist together, as snow blights lotuses Compare 'हिमसेकविपत्तिरत्र मे नलिनी पूर्वनिदर्शनं मता' रघु० VIII 45 करभोरु (1) having the thigh of a camel, (2) having a thigh round and tapering like the trunk of an elephant करभ a young camel, also 'the back portion of the hand from the wrist to the root of the fingers' वि मना (1) whose gait is slow, (2) whose gait is languidly sportive A camel is well known to be a fast animal One who has the camels thigh cannot be slow अमु भावा (1) who has not given up devotion to Kumara i e कार्तिकेय, (2) who has not yet passed the stage of girlhood अमुक्त कुमारे स्कन्दे भाव भक्ति यया अमुक्त कुमारभाव यया स्निग्ध (affectionate) तारक (तदाख्य असुर) यस्याम् स्निग्धा (charming) तारका (pupil of the eye) यस्या . The demon तारक was killed by स्कन्द One who is devoted to स्कन्द cannot secure the affection of तारक अध्वा the road i e the distance परि रिष्यति Familiarity (with us) will surely make (everything) clear अनुपङ्गे दृष्ट seen by chance अनुषङ्ग incidental connection नव अम्भसां भर (burden) तेन गम्भीर अम्भोधराणां (मेघाना) ध्वान (ध्वनि) तन्निभया तत्सदृश्या भारत्या in a voice नर्तयन् भुजगभुज making the peacocks dance. Peacocks subsist on reptiles and dance when clouds thunder The voice of दधीच was mistaken by the peacocks to be the thunder of clouds भुजगभुज (with दधीच) would mean 'whose arms were (long and lithe) like snakes' Separate प्रसादम् आर्या आराध्य० कृता नमस्कृति येन उच्चचाल started away उत्तम्भित पक्ष्म यस्य the eyelashes of which were raised up निश्चला तारका यस्य लिखितेनेव चक्षुषा with an eye that was as though drawn in a picture (i e that was quite motionless) कृच्छ्रा दृशम् with difficulty she withdrew her eye (from that direction)

P 12 l. 33—P 13 l. 10 अथ सुष्वाप तस्य=दधीचस्य रूपमप्पदम् perfection of beauty अवशेव as though helpless अप्रहित मपि though not sent. कुतोऽपि (1) from some indescribable cause, (2) from the earth The creeper with its shoots springs from the earth. सालस्या इव—आलस्येन सह (बहुव्रीहि) शून्या vacant in mind.

सनिद्रा sleepy, dreamy अस्तमुपयाति—connect with तेनति प्रत्यग् पयस् मण्डल यस्य whose orb was thrown westward लाङ् क्विपि the brilliance of which was rosy like a bunch of लाङ्लिका कमलि नीनायक the lover of lotuses plants कमलिनी plants bloom at the advent of the sun. कठोर शोचिषि the lustre (शोचि) of which was red like the head of a fully developed (कठोर) crane सानित्र सवितृ इव सावित्रम् त्रयीमये—त्रयीमय is an appellation of the sun. त्रयी means 'the three Vedas As the sun is worshipped with the Veda or as the most sacred verse of the Rigveda the गायत्री, is addressed to the sun, the latter is called त्रयीमय or त्रयीतनु Compare भागवतपुराण 5 20 4 'त्रय्या विद्यया भगवन्त त्रयीमय सूर्यमात्मान यजन्ते' तमाल is a tree the leaves of which are dark. मलिनयति *loc sing* of the *pr p* of the denominative verb मलिनयति from मलिन व्योम is the object of मलिनयति सत्र तलम् when the moon very slowly crept up the sky, like a swan of the Ganges following the tinkling of the anklets of the roaming Siddha damsels For सिद्ध, see above (text p 5 l. 25) सिद्ध does not mean 'saint' here as C and T think A हस is white and hence the moon is compared to हस The moon sailed in the Milky Way which is white and resembles the मन्दाकिनी कृत सन्ध्यावे प्रणाम यथा निशा-मुखे at the very beginning of night She was languid and tired and so took the first opportunity to lie down This contrasts with उचिते शयनकाले below विमुक्तानि अङ्गानि यस्या whose limbs were drooping or languid. कृत्वा कलापम् having gone through her evening ritual as it was being usually performed by her कलाप = समूह This shows that she was unaffected, while सरस्वती was perturbed by the wave of passion

P 13 ll 11—28 इतरा कुले अङ्ग तला whose bed of tender leaves was disarranged (विलुलित) by the tossing of her limbs निमीलित closed मर्त्य परि the world of mortals is surely above (*i. e* superior to) all worlds एवविधानि—refers to दधीच सक गुरूणि (1) worthy of respect on account of (the possession of) all virtues (with दधीच) (2) heavy even to the collection of all threads (with रत्नानि) Even numerous threads may not bear the burden of a big jewel, what of a single thread? ग्राम = समूह She explains in the following clauses how he possesses all the qualities and is an ornament to त्रिभुवन तस्य न्दु—the moon is but a drop oozing from the stream of the beauty of his face The moon is round and bright like a drop His face is so much more charming than the moon, that the latter seems

but a drop as compared with the stream of his beauty Explain the following clauses similarly विक्षेपा glances For विकच करा, compare above 'चक्षुष प्रथिम्ना विश्वकुमुदकुवलयकमलसर सहस्रसञ्छादितदश दिशा' (text p 9 ll 23-24 and notes p 50) आकर = समूह अधरमणे of his jewel like lip His red lip is like a red jewel दीधितय = किरणा बन्धूकम् is a red flower The word विकसित is put in to indicate deep red. तस्य नङ्ग The disembodied one (Cupid) is only a means (उपकरण) of enhancing the beauty of his body There is a picturesque effect in saying that his अङ्ग has its beauty enhanced by अनङ्ग (one who is without body) 'परभागो गुणोत्कर्ष' क्षीरस्वामी बाण is fond of this word Compare 'उपहितकान्तिपरिभागा लक्ष्मच्छायेव चन्द्रमस' कादम्बरी p 267 of P, "कुटिलक्रमरूपक्रियमाणपल्लवपरभागैरपरै' हर्षचरित 1st उच्छ्वास Connect स्त्रैणानि with the three, चक्षुषि, चेतांसि and यौवनानि स्त्रैणानि of women (from स्त्री) 'स्त्री-पुंसाभ्यां नञ्स्नञौ भवनात्' पा 4 1 87 येषा दर्शनस्य within whose vision be comes The reading अविषय is explicable The meaning then would be 'the eyes minds and youths of those women are blessed who do not see him', the idea perhaps being that it is better that he be not seen at all rather than suffer for his sake an insatiable longing क्षण धर्मेण in showing him to me only for a moment, my evil deeds of former lives have as though borne their fruit She means that if he could be seen continuously, there would then be no distress, but only bliss This sentence has been explained differently 'My misconduct (in laughing at दुर्वासस), though done in this very life, has borne fruit, as though it were done in a previous life, by showing that rare young man to me though for a moment' It is generally the actions of past lives that bear fruit in this life But this is not a very happy explanation We think that the mere fact of laughing at a mistake would hardly be called an अधर्म even by सरस्वती It will be noticed that from the words अजायत च नवपल्लव &c (p 13 l 1 ff), Bana describes the various stages of Love in strict accordance with writers on Rhetoric 'अभिलाष श्चिन्ता-स्मृति-गुणकथनोद्वेगसम्प्रलापश्च । उन्मादोऽथ व्याधिर्जडता मृतिरिति दशात्र कामदशा ॥' साहित्यदर्पण III 190 The sentence अजायत० shows अभिलाष, the next shows चिन्ता The sentence 'कृतसन्ध्याप्रणामा तस्यौ' indicates स्मृति and in 'मर्त्यलोक खलु' we have the fourth अवस्था 'गुणकथन' In the sentence 'मदनशर०' (l 21) we have the 5th stage of उद्वेग प्रतिपत्ति course of action, means का दानीम् what should I do now? स्वप्ने आसादित द्वितीय दर्शन यया आकर्णं आकृष्ट

कार्मुक (धनुः) येन. Cupid smote her with all his power. प्रतिबुद्धा when she awoke. At his very first sight she fell in love with him. But when she saw him again in her dreams, she was hopelessly smitten by love. मदन ..जगाम unrest came to her who was struck by the arrows of Cupid, as though to learn the news (of her state). The plain meaning is.—being smitten by love, she became restless. When a person falls ill or is beaten or meets with an accident, people call on him to express their sympathy or regard. So here अरति is fancied to have made a call on her. अरतिः—'स्वामीष्टवस्त्वलाभेन चेतसो ऽनवस्थितिः। अरतिः सा'. Another sense also is hinted. रति is the wife of मदन. As मदन struck her (सरस्वती), अरति (one who is opposed to रति, the wife of the offending मदन) made a call on her. The meanings of नञ् (अ) are six 'तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता। अप्राशस्त्यं विरोधश्च नञर्थाः षट् प्रकीर्तिताः॥'. कुसुम ·धत्त— one who is beaten feels pain. But she felt pain though not beaten. The cause of pain was really her love sick condition. In this and the following five sentences Bāṇa describes her condition by employing the figure of speech called विभावना. It consists in stating that an effect follows though its cause is non—existent. 'क्रियायाः प्रतिषेधेऽपि फलव्यक्तिर्विभावना' काव्यप्रकाश X. In such cases only the well known cause is absent, while some other cause works to bring about the effect. Compare for this and the last clause 'कुसुमितलताभिरहताप्यधत्त रुजमलिकुलैरदष्टापि। परिवर्तते स्म नलिनीलहरीभिरलोलिताप्यघूर्णत सा॥'. मन्द... मुमोच when dust (रजः) enters one's eyes, tears fall. She shed tears through love-pangs, though the pollen (रजः) of flowers did not soil her eyes. हसपक्षाः एव तालवृन्तानि (fans) तैः वान्ताः (emitted) वाताः तैः वितताः (spread) तैः. शोणशीकरैः the spray of the S'oṇa river. आर्द्रता (1) becoming wet; (2) becoming full of soft feeling. प्रेङ्ख दोलाभिः though not borne on the pairs of roving (प्रेङ्खत्) Kādambas she rolled on the swinging waves of the sylvan lotus ponds. 'कादम्बः कलहंसः स्यात्' इत्यमरः. कमलिनी—a place abounding in कमलs. 'पुष्करादिभ्यो देशे' पा. 5. 2. 135 (पुष्करिणी। पद्मिनी। सि. कौ.). The ripples of the pond wafting the scent of lotuses excited her and made her roll on her bed. विघटमानानि (separating) चक्रवाकयुगलानि तैः विसृष्टैः (*adj.* of धूमैः). श्यामतामाससाद she became dark (*i. e* lost the colour of her complexion as she was love-sick). One is darkened by smoke. The sighs heaved by the separated चक्रवाकs are like धूम. The चक्रवाक male was poetically supposed

to become separated from its mate at the approach of night व्यचेष्टत she wriggled A man stung by bees would fling his body about.

P 13 l 29—P 14 l 11 अथ यासीत् गण गमे after the lapse of many nights 'गणरात्र निशा बहुत्व' इत्यमर' निवर्तमान.—विकुक्षि returned after accompanying दधीच to his father's place तथैव—as before (when दधीच left his attendants behind) छत्रधार' (umbrella bearer) द्वितीय यस्य दुढौके Perfect of ढौकृ 1 A to approach वन द्रीवा stretching her neck like a woodland doe. मार्ग दृशा she as though bathed him who was tired by the journey with her glance that whitened the ten quarters One's fatigue is lessened by a bath She steadfastly looked at him The glances of her bright eye were like water कृत आसनपरिग्रह येन कच्चि कुमार is the prince well? कच्चित् (*ind*) indicates 'I hope' स्मरति भवतो —the genitive is used in accordance with 'अधीगर्थदयेशां कर्मणि' पा 2 3 52 (words having the sense of इ with अधि 'to remember' and दय् and ईश् govern the genitive of the object) केव विभर्ति only he is somewhat emaciated in body in these days अवि धत्त he has a certain vacantness (of mind) which is inexplicable and without any (apparent) cause अन्वक्षम् *adv* immediately, forthwith अक्षस्य (रथस्य इन्द्रियस्य वा) पश्चात् अन्वक्षम् (अव्ययीभाव) The reading अन्वग् means the same thing 'अन्वग वक्षमनुगोऽनुपद क्लीबमव्ययम्' इत्यमर The meaning प्रत्यक्ष assigned by the com does not suit the context वाणिनी = दूती 'वाणिन्यौ नर्तकीदूत्यौ' इत्यमर उच्छ्वसित—the breath or life (*i e* she is a great confidante of the prince) महानुभाव magnanimous, noble यदे बध्नाति that he thus keeps up familiarity with a person not known to him and seen only for a moment तस्य मासीत् his mind was somehow by chance fixed on us (caught by us) while he passed (on his way), as a shawl may be caught by wayside creepers (in the case of a traveller) अशून्य सूनो the nobility of your prince is not devoid of high birth *i e* in the prince high birth and nobility of character are combined अशून्यम् not devoid of, full स्वामिसूनु must mean prince here विकुक्षि was the servant of शर्यात, whose *grandson* (and not son) दधीच was Or सूनु may be used in the sense of 'off spring in general A daughter's son was in ancient times like a son of the body 'औरसो धर्मपत्नीजस्तत्सम पुत्रिकासुत ।' याज्ञ० II 128 अलस मनांसि people are indeed lazy that they do not make their own (*lit* buy) the hearts of the great that are easily befriended by offering something or other सुलभं सौहार्द (मैत्री) येषाम् She

कार्मुक (धनुः) येन. Cupid smote her with all his power. प्रतिबुद्धा when she awoke. At his very first sight she fell in love with him. But when she saw him again in her dreams, she was hopelessly smitten by love. मदन...जगाम unrest came to her who was struck by the arrows of Cupid, as though to learn the news (of her state). The plain meaning is:— being smitten by love, she became *restless*. When a person falls ill *or* is beaten *or* meets with an accident, people call on him to express their sympathy or regard. So here अरति is fancied to have made a call on her. अरतिः—'स्वाभीष्टवस्त्वलाभेन चेतसो याऽनवस्थितिः । अरतिः सा'. Another sense also is hinted. रति is the wife of मदन. As मदन struck her (सरस्वती), अरति (one who is opposed to रति, the wife of the offending मदन) made a call on her. The meanings of नञ् (अ) are six 'तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता । अप्राशस्त्य विरोधश्च नञर्थाः षट् प्रकीर्तिताः ॥'. कुसुम ..धत्त— one who is beaten feels pain. But she felt pain though not beaten The cause of pain was really her love-sick condition. In this and the following five sentences Bāna describes her condition by employing the figure of speech called विभावना. It consists in stating that an effect follows though its cause is non—existent. 'क्रियायाः प्रतिषेधेऽपि फलव्यक्तिर्विभावना' काव्यप्रकाश X. In such cases *only* the well known cause is absent; while some other cause works to bring about the effect. Compare for this and the last clause 'कुसुमितलताभिरहताप्यधत्त रुजमलिकुलैरदष्टाऽपि । परिवर्तते स नलिनीलहरीभिरलोलिताप्यघूर्णत सा ॥'. मन्द... मुमोच when dust (रजः) enters one's eyes, tears fall. She shed tears through *love-pangs*, though the pollen (रजः) of flowers did not soil her eyes. हंसपक्षाः एव तालवृन्तानि (*fans*) तै वान्ताः (*omitted*) वाताः तैः विताताः (spread) तैः. शोणशीकरैः the spray of the S'oṇa river. आर्द्रता (1) becoming wet; (2) becoming full of soft feeling. प्रेङ्ख दोलाभिः though not borne on the pairs of roving (प्रेङ्खत्) Kādambas she rolled on the swinging waves of the sylvan lotus ponds. 'कादम्बः कलहंसः स्यात्' इत्यमरः. कमलिनी—a place abounding in कमल. 'पुष्करादिभ्यो देशे' पा. 5 2. 135 (पुष्करिणी । पद्मिनी । सि. कौ.). The ripples of the pond wafting the scent of lotuses *excited* her and made her roll on her bed. विघटमानानि (separating) चक्रवाकयुगलानि तैः विसृष्टैः (*adj* of धूमैः). श्यामतामाससाद she became dark (*i. e.* lost the colour of her complexion as she was love-sick). *One is darkened by smoke.* The sighs heaved by the separated चक्रवाकs are like धूम. The चक्रवाक male was poetically supposed

to become separated from its mate at the approach of night व्यचेष्टत she wriggled A man stung by bees would fling his body about.

P 13 L 29—P 14 l 11 अथ यासीत् गत गते after the lapse of many nights. 'गणरात्र निशा बहव ' इत्यमर निवर्तमान — विकुक्षि returned after accompanying दधीच to his father s place तथैव—as before (when दधीच left his attendants behind) छत्रधार (umbrella bearer) द्वितीय यस्य दुढौके Perfect of ढौकृ 1 A to approach वन ग्रीवा stretching her neck like a woodland doe मार्ग दृशा she as though bathed him who was tired by the journey with her glance that whitened the ten quarters One's fatigue is lessened by a bath She steadfastly looked at him The glances of her bright eye were like water कृत आसनपरिग्रह येन कच्चि कुमार is the prince well? कच्चित् (ind) indicates I hope स्मरति भवत्यो —the genitive is used in accordance with 'अधीगर्थदयेशां कर्मणि' पा 2 3 52 (words having the sense of इ with अधि 'to remember' and दय् and ईश् govern the genitive of the object) केव विभर्ति only he is somewhat emaciated in body in these days अवि यत्त he has a certain vacantness (of mind) which is inexplicable and without any (apparent) cause अन्वक्षम् a h immediately, forthwith अक्षस्य (रथस्य इन्द्रियस्य वा) पश्चात् ० न्वक्षम् (अव्ययीभाव) The reading अन्वक् means the same thing 'अन्वगन्वक्षमनुगेऽनुपद क्लीबमव्ययम्' इत्यमर The meaning प्रत्यक्ष assigned by the com does not suit the context वाणिनी = दूती 'वाणिन्यौ नर्तकीदूत्यौ' इत्यमर उच्छ्वसित—the breath or life (i e she is a great confidante of the prince) महानुभाव magnanimous, noble. यदे बध्नाति that he thus keeps up familiarity with a person not known to him and seen only for a moment तस्य मासीत् his mind was somehow by chance fixed on us (caught by us) while he passed (on his way) as a shawl may be caught by wayside creepers (in the case of a traveller) अशून्य सूनो the nobility of your prince is not devoid of high birth i e in the prince high birth and nobility of character are combined अशून्यम् not devoid of, full स्वामिसूनु must mean prince here विकुक्षि was the servant of शर्यात, whose *grandson* (and not son) दधीच was Or सूनु may be used in the sense of 'off spring in general A daughter s son was in ancient times like a son of the body 'औरसो धर्मपत्नीजस्तत्सम पुत्रिकासुत ।' याज्ञ० II 128 अलस मनांसि people are indeed lazy that they do not make their own (*lit* buy) the hearts of the great that are easily befriended by offering something or other सुलभ सौहार्द (मैत्री) येषाम् She

means—she and her friend did very little for the prince, but he being great and noble offered his affection to them in return for what little they did. If the world will also offer something ever so little to the great, the latter will befriend them. सो भुवनम् it is this excess of magnanimity in the great not found in ordinary people, that makes the three worlds the instruments (of the great) The three worlds come under the control (are willing to abide by the orders) of the great on account of the latter's औदार्य उच्चावचै high and low, various. उच्चावचै प्रकृतवरत्वसस्पर्शिभि, विचित्रैरिति वा' सं० 'उदक् च अवाक् च उच्चावच उन्नत चावनत च वा' क्षीरस्वामी It is a compound of the मयूरव्यंसकादि class (पा II 1 72)

P 14 l 12—P 15 l 25 अपरे मनसी The first sentence is अपरेद्यु मालती समदृश्यत (p 15 l 17) उद्यति loc sing of pr p of इ with उद् द्युमणी—the jewel of the heavens उद्दामा द्युति यस्य अभिद्रुता (attacked) तारका येन तामरसाना व्यास" (विकास) तस्य व्यसन (intent application) अस्ति अस्य इति व्यसनिन् तस्मिन् Red lotuses open at sunrise आयान्ती this and the following adjectives (in the *nom sing f*) qualify मालती (p 15 l 17) तरल नयन्ती under the guise (छल) of the covering of the sparkling (तरल) complexion of her body, she seemed to bring all the very clear water of the Sona. The poet fancies that her sparkling complexion was really the transparent water of the शोण which she brought with her when crossing it वितान—म् canopy Here the figure is अपह्नुति which consists in the poetic denial of the real character of a thing and establishing in its place something else resembling it 'प्रकृत यन्निषिध्यान्यत्साध्यते सा त्वपह्नुति' काव्यप्रकाश X. स्फुटिताना (opened expanded) अतिमुक्तककुसुमानां स्तबकेन समा त्विट् (कान्ति) यस्य—*adj* of तुरङ्गमे and मृगपतौ सगल having a mane (*adj* of both मृगपतौ and तुरङ्गमे) मृगपतौ इव गौरी as पार्वती rides a lion गौरी also means 'fair (as applied to मालती) सिंह is the वाहन of दुर्गा सली तस्य (*adj* of ०युगलस्य) that were gracefully placed on the girth of the horse उरोबन्धम्—the leathern strap passing round the horses chest. तिर्यं रणितस्य (*adj* of ०युगलस्य) the sharp jingle (रणित) of the anklets on which was listened to by the horse with slantingly upraised ears अतिविनस्य that were decked with very thick Alaktaka dye 'पिण्डालक्तक कथितोऽलक्तकरस' सं० पल्लवितस—पल्लवा सञ्जाता अस्य स पल्लवित—the soles of the feet were so dyed with Alaktaka as to look like the new leaves (which are reddish) of trees कु पृष्ठस्य the

upper surface of which (feet) was reddened with saffron उभयत —as she rode astride, her feet were on both sides of the horse ताडन गताम् come out of their craving for her kicks It was a convention among Sanskrit poets that the red Asoka tree put forth blossoms when kicked by handsome young ladies Such conventions are summarised in the following verse 'स्त्रीणां स्पर्शात् प्रियङ्गुर्विकसति बकुलः सीधुगण्डूषसेकात् पादाघातादशोकस्तिलककुरबकौ वीक्षणालिङ्गनाभ्याम् । मन्दारो नर्मवाक्यात्पटु मृदुहसनाच्चम्पको वक्त्रवाताच्चूतो गीतान्नमेरुर्विकसति च पुरो नर्तनात्कर्णिकारः ॥' quoted by मल्लिनाथ on मेघदूत' II 17 'रक्ताशोकश्चलकिसलय' दोहदम् longing 'अथ दोहदम् । इच्छाकाङ्क्षा स्पृहेहा तृट्' इत्यमर. Her feet being dyed red both beneath and above and being on both sides of the horse, the poet fancies that she as if drew along with her forests of red Asoka trees that had put forth foliage (किसलयित) and that accompanied her in the desire of being kicked by her The lines (पल्लव) of अलक्तक dye on her soles correspond to the किसलयs of the रक्ताशोक सकल स्खला on whose hips jingled a girdle as though it were a proclamation (आघोषणा) for forcibly seizing the hearts of the whole mortal world She was so handsome that she forcibly captivated the hearts of all The jingling रशना was the proclamation announcing this pillage of the hearts C and T translate 'a proclamation devoting to murder and rapine the hearts' It is difficult to see how 'murder' comes in here धौत ल्ता whose creeper like form was covered by a gown (कञ्चुक) made of washed and white silk and reaching up to her toes and lighter than even serpent's slough (निर्मोक) नेत्रम्—silk cloth 'स्याज्जटांशुकयोर्नेत्रम्' इत्यमर. निर्मोकात् लघुतरेण आप्रपदीन—from आप्रपद with the affix ख (ईन), according to 'आप्रपदं प्राप्नोति' पा. 5 2 8 (पादस्याग्रं प्रपदं तन्मर्यादीकृत्य आप्रपदम्). छात सरसी who, with her limbs white with slightly dried (आश्यान) sandal and visible through the fine (छात) gown, seemed as though she were a lotus plant, the stalks of which were clearly visible (विभाव्यमान) in the transparent water 'अमांसो दुर्बलश्छात' इत्यमर' छात lean, thin (from छो to cut) अवयवै —understand उपलक्षिता after it The instrumental is used in accordance with 'इत्थम्भूतलक्षणे' पा 2 3 21 (जटाभिस्तापसः । सि. कौ). कुसुम्भ दधाना wearing a petticoat (चण्डातक) red with safflower dye, variegated with spots (पुलक) of different colours and gleaming inside (the gown), as though she were a crystal spot bearing a treasure (निधान) of jewels. Her gown was white

and glossy like crystal Inside it was the red चण्डातक as inside the crystal ground red gems may be found Jewels are red like safflower dye (कुसुम्भरागवत् पाटल) The spots of various colours on the petticoat looked like precious stones called पुलक पुलक also means 'yellow orpiment' "नानावर्णविन्दुविन्यास पुलकश्च, मणिविशेषाश्च पुलका' सं० 'कृमिप्रभेदे रोमाञ्चे पुलक प्रस्तरे विदु' शाश्वत 373 चण्डातक—a petticoat reaching to the middle of the thighs 'अर्धोरुक वरस्त्रीणा स्याच्चण्डातकमंशुकम्' इत्यमर हारेण चौ with a necklace having pearls round like Āmalakī fruit, she seemed to be the autumnal sky variegated (शार) with bright (स्फुरित) and large clusters of stars and overcast with a veil of thin white clouds She was like the autumnal sky, her white silken वल्कल like the white thin clouds of शरद् and the large and round pearls like the stars in the sky आमलकीफलवत् निस्तलानि (without a bottom i e round) मुक्ताफलानि यस्य The reading निस्तुल (incomparable) is not good कुच धारयन्ती over her breasts resembling full jars, she had tied a jewelled necklace shooting forth red and green rays, as though it (necklace) were a garland of wild flowers (indicating) the entrance into her heart of some (indescribable) happy man कुचौ पूर्णकलशौ इव प्रालम्बमालिका is a garland or necklace reaching from the neck to the chest 'प्रालम्बमृजुलम्बि स्यात् कण्ठात्' इत्यमर The jewels were red and green (emerald) and so resembled red and green leaves (किसलय) Jars full of water were placed at the entrance of houses as auspicious पल्लवs were placed on the tops of such jars and garlands were tied round the necks of jars and on gates Hence the poet fancies that her breasts on which rolled a necklace were jars with leaves and flowers indicating the auspicious entrance of some one in her heart He whoever swayed her heart with love must be called blessed (पुण्यवत्) 'वनमाला स्त्रियाम्पादपर्वे कुसुमे फले' विश्वप्रकाश Compare for the ideas 'उभयपार्श्व स्थापितपल्लवमुखपूर्णकलश (कादम्बरी)' कादम्बरी p 231 of P, 'वदीविदि दत्तपल्लवदामहेमकलशे बद्धवनमालाम्बि मन्दिरे' दशकुमार 7th उच्छ्वास (2nd part), 'समुन्नताभ्यां स्तनमण्डलाभ्यां ... इव यभूव लोक' दशकुमार IV एकैकस्य of each one (out of the many she wore) कटककनकस्य of the golden bracelet मरकतमकर—the golden bracelets were inlaid with emerald stones cut into the shape of a crocodile वेदिका—level ground (on which the stone was set) भद्र दधाना who was as though followed by land lotus plants under the belief that she was लक्ष्मी The emeralds on her bracelets emit

ted pencils (सन्तति) of green rays in all directions, which (pencils) the poet fancies to be स्थलकमलिनीs that are also green (with leaves) Lotus plants are ordinarily in water As she moved on land the मयूखसन्तति is fancied to be स्थलकमलिनी लक्ष्मी dwells in lotus beds मालती resembled लक्ष्मी in her beauty बहल वमन्ती from her lips darkened by the dark streak (कृष्णिका) of plenty of betel, she as though emitted darkness mixed with the glow of evening that was drunk by the moon of her face The moon swallows darkness Her face was like the moon The dark red tint of ताम्बूल taken by her in abundance resembled darkness mingled with evening radiance मुखमेव शशी तेन पीतम् विकच नयनकुवलय तस्मिन् कुतूहलेन आलीनया (settling or sitting upon) संहत्या=समूहेन निरुद्धं अर्धवदन यस्या Bees followed her dark eyes thinking them to be lotuses and covered the upper part of her face, as though with a veil (जालिका) of blue silk नीलीरागेण निहित नीलिमा यस्मिन् (*adj* of दन्तपत्रेण) which was made blue with indigo colour नीलिमा is formed from नील like पिङ्गलिमा (p 23) शिखि शितिना as blue as the throat of a peacock The reading शितिगल० would mean 'as blue as (the throat of) शिव' शिव is called शितिकण्ठ, as his throat grew dark when he drank कालकूट See notes p 2 दन्तपत्र an ear ornament काल माना— she was fair and bright like lightning and the dark दन्तपत्र was like a streak of dark (काल) cloud पल्लवs also are placed on the ear as ornament कल्पितेन made बालिका—an ear-ornament dangling from the lobe of the ear 'बालिका । वालाया वालुकापत्रकाहला कर्णभूषणे ॥' मेदिनी (कान्तवर्ग 130) आलोक (light) एव जल or जल मिव तद् वर्षतीति. The bright light of the pearl pendants hanging downwards (अधोमुख) fell on her creeperlike arms Tender creepers may be watered by two girls (बालिकायुगल) bending down The bright light resembles clear water दक्षिण तल with the inner leaf of Ketaki flower placed on her right ear as an ear ornament, she seemed to have her cheek licked through greed for beauty by the creeperlike tongue of the moon The long and white केतकी leaf dangling on her cheek is fancied to be the tongue of the moon The moon desired more grace and licked her cheek, which was very bright and fair मृग स्यन्दिना that emitted the perfume of musk तिलक दधन्ती with the round mark on her forehead she bore a face which seemed to be the all in all of Cupid kept under a seal The dark round तिलक of कस्तूरी resembled the mark of a seal

One keeps one's treasure under seal. Her beautiful face was the सर्वस्व of Cupid i e she was calculated to inspire love in anyone ललाट चुम्बित dancing on her forehead and touching the parting line of her hair The com reads 'चटुलातिलक' and explains 'सुवर्णशृङ्खलाबद्धो नानारत्नोपमण्डितः । ललाटलम्ब्यलङ्कारश्चटुलातिलको मतः' ॥'. चटुलतिलकमणि may mean 'a jewel dangling on the forehead' (where the तिलक mark is made) उद्धृता shooting up इव शिरोऽवगुण्ठन यस्याः'. The red rays of the jewel on the forehead shooting round her head are fancied to be a red veil of silk पृष्ठे प्रेङ्खन् अनादरसंयमनेन शिथिलश्च जूटिकाबन्ध यस्याः'—whose thick hair dangled on her back, being loose as she tied it carelessly नील... पताका as though she, who had a crocodile like crest jewel (in her hair), was the banner of Cupid, with the ornament of a blue chowrie Her loose and dangling hair was like a dark chowrie, which is placed as an ornament on banners, chowries are generally white, but her hair being dark, we have नीलचामर here On the banner of Cupid (who is called मकरकेतु) there would be figures of crocodiles Her चूडामणि was of the shape of a crocodile A banner indicates the approach of a conquering general She would help Cupid to subdue anybody by her charms 'अवचूल चिह्नम्' स० अवचूल —a pendant tuft or garland, an ornament hanging from the top of a banner मल्लिनाथ on शिशुपालवध 5 13 says '"अस्रोच्चडावचूडाख्यावूर्ध्वाधोमुखचूडकौ' इति ध्वजाङ्गेषु हलायुध '. बाण is very fond of this word Compare 'दिवसकरवारणस्यावचूलचामरकलाप इवोपलक्ष्यमाणे किरणजाले' का० p 26, 'समदगजघटावचूलसहस्रसंरुद्धम्' p 114 'बहलरजोधूसरितमशिशिरकिरणबिम्बमवचूलचामरमिव निष्प्रभमभवत्' का० p 116, केशकलापकान्तिना च कृष्णचामरावचूलेन .. उपरचितदण्ड (ध्वजम्)' का० p 224 कुल मस —As one worships one's कुलदेवता everyday and on every important undertaking, so the moon, by honouring her, would obtain her charms (in which the moon falls far short of her) पुन ०—Cupid was once burnt by Siva, but she would revive him again (i e she inspires love in anyone) सञ्जीवनौषधि brings a person back to life 'पुष्पधन्वा रतिपति ' इत्यमर वेलेव गरस As the ocean cannot go beyond the shore, so love reaches its high water mark in her Or the meaning is 'As the ocean beats with the greatest fury on the shore, so she creates the most furious passion by her charm' ज्योत्स्ने दयस as at moonrise, moonlight covers every thing, so her charming youth brings under its sway everything रतिरस एव अमृत तस—A great river has plenty of water

('पय कीलालममृतम्' इत्यमर) She was full of ambrosial (i e delightful) love कु तरो a tree reaches its perfection by putting forth flowers बाल्य वयस्य what one learns in boyhood one hardly forgets So she was never left by cleverness कौमुदीव कान्ते —even Grace may derive charms from her, as the mellow moonlight lends beauty to everything धृ यस्य she was the strength of firmness i e she was so firm of resolve that even Firmness may draw upon her to add to itself सं॰ gives another curious explanation 'यद्वा धृति प्रवेशरक्षणम् । यथा प्रविश्य कश्चि द्राजनिकट म्रियते केनचित्तथा धैर्यं तावत्प्रसरति यावदपा न दृष्टा । एतस्या दृष्टायां सव धैर्यं नश्यति इति' गुरु वस्य she is as though the teacher s hall for reverence. Even Reverence would respect her or even reverence would learn from her as one learns in a teacher s house बीज नयस्य modesty would be nursed in her i e she would be he source of all modesty गोष्ठी॰—all virtues met in her, as persons meet at an assembly or in a club मन भावताया —Those who are noble are always spirited and yet they would have to take lessons from her in मनस्विता मनस्विता high spirited nature तृप्ति व्यस्य—तारुण्य after reaching her was satisfied i e did not find another, who could surpass her in charms दामवत् दीर्घे लोचने यस्या This and the following words in the instru qualify करङ्कवाहिन्या पाटल (red) अधर यस्या पाटल is also a kind of flower कुन्दकुड्मलवत् स्फुटा (bright) दशना यस्या कुन्द buds are white शिरीष is one of the most delicate of flowers चम्पकवत् अवदातया who was bright and fair (in complexion) like the *champaka* 'अवदात सिते पीते' इत्यमर कुसुममय्या इव—It will be noticed that her limbs body and breath are compared to various flowers and hence the poet fancies that she was made of flowers ताम्बूलकरङ्कवाहिनी the bearer of betel box महाप्रमाण अश्वतर (mule) तमारूढया कतिपये परिचारका (attendants) परिकर (retinue) यस्या दधीचप्रणा on account of the love she bore for दधीच (whose confidante मालती was) This is to be connected with the words लुण्ठिता, आकृष्टा &c लुण्ठ स्थै she (मालती) was plundered by सरस्वती with her desires Although मालती was far away, from her face सरस्वती's longing and loving heart understood what मालती had to say So the poet says that मनोरथs of सरस्वती looted from मालती what she came to convey प्रत्युद्र वाभि she (मालती) was received with welcome by her (सरस्वती s) longings 'उत्कण्ठोत्कलिके समे' इत्यमर Though she was far off on seeing her सरस्वती became eager to know her message and her eager heart went

forward to meet मालती, though she herself sat where she was विलुलित लिनेन she (मालती) was as though seized by her (सरस्वती's) smile Her bright smile reached (was seen by मालती) and brought her hurriedly The reading विलिप्ता adopted by C and T is much better Her bright smile resembled sandal with which a person is anointed आच्छा पुनरीत्येन—she cast continuous glances at her (मालती) and her face was fixed on her When one's friend comes to one's house one welcomes him, embraces him, fans him, honours him &c The poet represents that all these actions were done by सरस्वती, though मालती was yet far off स दाया—मालती appeared to her a friend, as she (सरस्वती) hoped that मालती was the harbinger of good news from दधीच सविधम्=समीपम् अगृह्णा तया she captured (their hearts) by her polish (in all things) beginning with her (majestic) form पेशले clever or soft

P 15 l 26—P 16 l 25 क्रमेण समभूत् शोण स्नातुम् when Sâvitrî had gone to the Sona to bathe साकूता with feeling प्रस्तर couch वि रहसि I have to make you a request in private किं वक्ष्यति what would she (मालती) say ? स्तने निनिहित वामकर तस्य नलाना निरणे दन्तुरित (bristling) To calm down the turmoil of her bosom she placed her hand on it उद्विग्नमाना कुतूहलस्य अङ्कुर निकरा यसात् Her heart was curious to know what she would say The poet fancies that the rays of her nails were the shoots of curiosity bursting out of her heart गलता भावमानेन— (understand उपलक्षिता after पल्लवेन) the tender leaves on her ear used as an ornament dropped down (in her flurry) as though it were her ear running to hear (what मालती was going to say) अनव लम्बमाना supporting herself on a neighbouring creeper, as though it were the hope of her life that was made to sway by her incessant sighs सन्दोहेन (समूहेन) दोलायिता दोलायिता placed in a swing *i e* moved to and fro The creeper swayed to and fro on account of her incessant sighs दोलायित also means 'held in suspense' (with जीविताशा) The hope for her life was also in suspense *i e* her life was in suspense on account of the incessant sighs It *seemed that* life would depart from her body which was so much agitated समु लोकम्—her moon like face became bright at the sight of a messenger from her lover and bathed the world in its brilliance That brilliance being due to love, the poet fancies that she flooded the world with शृङ्गाररस (the sentiment of love, the fluid of love) ल्म्मै

sticking or attracted by वद्म्बके = समूहे मदना प्यमाणा—the idea is —she got up from her flowery bed on which bees clustered The poet fancies that the dark bees were her longings (for union with दधीच) that came out of her in a visible form and lifted her up being scorched by the fire of love (in her) and so being rendered dark What is scorched becomes black कुसुम गात् she very slowly got up from her flowery bed being in a high fever due to the darts of love One who is laid up with fever rises slowly from his bed Flowers are the darts of Cupid and as she slept on them they tormented her 'अरविन्दमशोकं च चूतं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायका ॥'. 'सन्ताप सज्ज्वर समौ' इत्यमर उपांशु *adv* in a whisper, secretly कपोल वेशयन्ती—In her bright cheek Malati was reflected The poet fancies that she placed मालती (reflected in her cheek) near her ear that she (मालती) may deliver her message in a whisper She would have felt ashamed (लज्जयेव) if people had heard what मालती would have said loudly वाह प्राणाना वा who am I as to paying attention or as to the body or life? मालती requested her above to pay attention (text p. 15, l 28) सरस्वती says that she has no control over her attention or body or even life and that all of them are at the disposal of Malati and her prince C and T take शरीरस्य प्राणानां वा with the next sentence, but in that case we expect that वा should follow सर्वस्य सव जन even without a request, an extremely handsome man is master of everything अविद्यमान प्रार्थित (प्रार्थना) यस्य—A handsome man has not to make a request for anything he gets it without a request The reading अप्रार्थितेऽपि would convey the same sense अतिवेलम् = अत्यर्थम् अतिक्रान्त वेला यथा स्यात्तथा The reading अतिपेशल means 'very fine or graceful चक्षुष्य (चक्षुषि साधु)—प्रियदर्शन सा समा च There is nothing that you are not to me a sister, a loving (प्रणयिनी) friend a second self She says —you are to me in place of whatever relationship I may think of Then she specifies some of these ?? स्वसा, सखी, प्राणसमा नियुज्य मिदम् Appoint this my frail body to (do) whatever task, great or small it is capable (क्षम) of क्षोदीयस् and गरीयस् are respectively the comparative forms of क्षुद्र and गुरु क is added to शरीर in the sense of अनुकम्पा or कुत्सा (contempt) 'कुत्सिते' पा 5 3 74 (कुत्सित शरीर शरीरकम्), 'अनुकम्पायाम्' पा 5 3 76 अविद्यमान अवस्तर (गुह्य) यस्य—that has no secrets आश्रव *adj* obedient 'वचने स्थित आश्रव' इत्यमर (आशृणोति वाक्यमिति) प्रतिमर dependent

'प्रतिसरश्रमपृष्ठे नियोज्यकरस्तयो' हेमचन्द्र विधेय controlled by, at the disposal of प्रीत्या ते Through my affection I am dependent on you and at your disposal स्या॰ स्निग्ध् lay open, fair lady, what you desire to say विवक्षित *past p p* of the desiderative base of वच् वर वर्ण (complexion) अस्या इति वरः. That word also suggests another sense 'one who describes the bridegroom I have chosen' लोष्ठु ग्रामस्थु (you know well) that the array of senses ardently hankers (after gratification) पारिप्लवता = चञ्चलता अतो मर्हसि *hence you will please not blame me (lit wait upon me with censure)* न च कारणम् my talkativeness is not due to my foolishness or fickleness or trickery A चारण is a wandering actor, who has to change his appearance as occasion demands Hence चारणता means धूर्तता न भक्ति there is nothing that great devotion to one's master would not induce a person to do (*i e* a devoted servant would do anything *for his master*) अस्य कामो गुरु Cupid *is his teacher (i e he is* learning the lore of Love) अस्य (दधीचस्य) is to be connected with each of the following clauses Another sense is 'his Love (for you) is great (गुरु)' चन्द्र श the moon is the lord of his life (*i e* cools down his torment by its ambrosial rays) जीवितेश also means 'Death The moon increases the excitement of those who are love sick and thus may cause their death. Compare शाकुन्तल III 'तव कुसुमशरत्वं शीतरश्मित्वमिन्दोर्द्वयमिदमयथार्थं दृश्यते मद्विधेषु' The com gives a third sense As दधीच is called देव (king) above, he requires a पुरोहित. जीवितेश means पुरोहित पुरोहित was the first of the ten ministers that constituted a king s council according to the S ukraniti (See Sacred Books of the Hindus vol 13 p. 68) So the meaning would be 'the moon is his first councillor' मलय हेतु the wind from the मलय mountain (in the south) is support to him उच्छ्वासहेतु means 'a source of consolation *i e* a friend' It also means 'a cause of sighs' The southern wind is an excitant of love and causes a love sick person to heave deep sighs (उच्छ्वास) Compare 'तस्याश्चन्दन रिमल इव दक्षिणानिलेन सह समागच्छति मोह' का॰ p 253 of P मलय is one of the seven principal mountains of India 'महेन्द्रो मलय सह्य शुक्तिमानृक्षपर्वत । विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वता ॥' वायुपुराण 45 88 आध आनेषु mental torments are in place of (*i e* occupy the position of) confidential persons Another meaning is 'mental distress pervades his inside parts (*i e his heart*)' स दत् pain is his great friend Another meaning is 'pain greatly

harasses his life' (separate परम् + असु + हृत्) Or we may take 'परम् + अ—सुहृत्' (pre eminently an enemy) प्र ग wakeful ness is his relative or friend आप्त also means 'obtained,' the idea being 'he has secured wakefulness' मनो गता yearnings are his spies Another meaning is 'desires (for union with you) pervade him all round' नि सरा sighs are his vanguard (also 'sighs go in front of his body') विग्रह battle, body मृत्यु वर्ती Death is his personal attendant, also 'death stands near him' i e he will die if he be not united with you He, being a prince, has death attending him (i e he con demns offenders to death) Compare 'यस्य प्रसादे पद्मा श्रीर्विजयश्च पराक्रमे। मृत्युश्च वसति क्रोधे सर्वतेजोमयो हि स ॥' मनु० VII 11 रण रक Disquiet is his emissary, also 'his unrest makes him wander about' सं० says 'द्विविधा हि चारा सस्था सञ्चारकाश्च' (i e spies are of two kinds, those who stay in one place and those who move about from place to place) In सर्वगता above we had the first kind of spies सङ्क वृद्धा his fancies are the elders that instruct his intellect, also 'his fancies have increased, being incited by his intellect' The idea is he listens to his fancies, as one would listen to the advice of elders अनु . वना If I were to say 'he is a good match for your ladyship', then it would be highly honouring oneself In this and the following sentences, she puts forward several sentiments and finds fault with each as not being suited to adequately express her master's feeling towards सरस्वती In saying 'अनुरूपो' &c, she would be regarded as only honouring her master, as being partial to him That must be said by others and by सरस्वती The words आत्म० also mean 'that is purely my own supposition' (not necessarily shared by सरस्वती and others) Bāna is very fond of passages in this strain Compare हर्षचरित 3rd उच्छ्वास 'वामीति न स्नेहसदृशम् &c' (text p 54), 'अतिप्रियोऽसीति पौनरुक्त्यम् &c' कादम्बरी p 237 of P शील . रुद्रम् If I were to say 'he is possessed of a noble character,' that would be in conflict with what he has now begun A man of high character would not be over head and ears in love with a maiden seen only casually and would not send a दूती to her धीर रीतम् If I say 'he is firm or wise,' that would be inconsistent with his state (des cribed by me already) सु यत्तम् If I say 'he is blessed', that is in your hands It is in your hands to make him happy by accepting him as your husband सुभग means 'a person fortunate

in securing the love of the woman he loves' स्थिर स्नेह. If I say 'he is constant in his affection,' that would be a clever hint or statement. Those words would insinuate that other handsome young men are not constant in their affections. जानाति सेवितुम्. If I say 'he knows how to serve (his fiancee),' that would not be appropriate to his position as a prince. A prince does not ordinarily know how to serve, he only knows how to command. इच्छति दास्यं to say 'he desires to be your slave till death' would be the words of a rogue (i.e. all false). Being a prince, he cannot be a *slave*. भवन स्वामिनम् 'you would be the mistress of his home' would be offering an allurement. A noble lady like you would not be tempted by the allurements of pomp and wealth and palaces. You would accept him only for his intrinsic worth. धन्या सा 'blessed is she who secures such a husband' would be (sheer) partiality for one's master. त्वं प्रियस्य 'you are his death' is unpleasant (speech). अनु स्नेह 'you do not know his worth' would be a censure (of you). स्वप्ने दिवस 'you have often shown him favours in his dreams' would be without a witness. She means—he is so deep in love with you that he often sees you in his dreams. But that statement cannot be corroborated by producing any witness, as no one saw him dreaming of you. अविषमारे साक्षी वत्स. For क, see above p. 1[illegible]. प्राण याचते 'he solicits you for his life' would be cowardliness. A prince like him should not beg even for his life. She intimates by this how deep his love is. तत्र गच्छ 'come there' would be a command. She means she has no authority nor right to command her (सरस्वती). वारिता अपि 'even though forbidden (by you), he will perforce come' would be an insult to you. अतो ब्रूहि you are thus beyond the range of words. She means that she (सखी) has not words that would appropriately describe what दधीच feels for her and what she (सरस्वती) should do for him. The words she may employ are defective in some way or other.

P. 16 l. 26—P. 17 l. 11. अथ सरस्वती स्मित [illegible] wide, expanded. [illegible] O lady of smiling speech. [illegible] what you order is a great favour (i.e. even your orders are &c.). [illegible] besides herself with joy. [illegible]—that labours under the burden of longing. [illegible] languishing. One carrying a burden feels fatigue. [illegible]—part. p. of [illegible]

denominative verb from कल्प (कल्प इव आचरति). The rest of the day seemed to her as long as a कल्प on account of her longing कल्प is a day of Brahma and is a period of 1000 महायुग (कृत, त्रेता, द्वापर and कलि being one महायुग). Each महायुग has 4320000 human years गभस्तिमति=रवौ The sentence here is सरस्वती (p 171 1) प्रतिपाल्यामास (l 8) स्तिमिततरम् noiselessly प्रहसि च द्रमसि when the moon came up from the eastern quarter that was now bright as if smiling, as a lion comes out of a cave The east gleamed with moonlight and hence is said to be प्रहसिता (smiles being described as white) पुरन्दर इन्द्र तस्य इय पौरन्दरी इन्द्र is the lord of the East *Vide p* 36 above The words शुचिनि कोमले may apply to both शयने and सैकते But there would be repetition in ची मारे and कोमले So it is better to take the first three words with सैकते and कोमले alone with शयने as the com does शुचिनि white pure ची मारे (1) soft with china silk, (2) soft like &c तरङ्गिणि (1) that has waves i. e is crumpled up or has a shining coverlet, (2) that has ripples (marks left by receding ripples) स्वप्न दधाना having an ornamental mark on her forehead that (mark) seemed to be the lustre (चन्द्रिका) of the toe nails of दधीच, that (चन्द्रिका) stuck (to her forehead) when she in her dream fell at his feet in supplication स्वप्ने कृता प्रार्थना तस्या पादपतन तस्मिन् लग्नाम् The white mark of sandal on her forehead is fancied to be the light of दधीच's toes sticking to her forehead &c गण्डस्थलमेवादर्श तस्मिन् प्रति॰ (*a l*) of इन्दुना) अय जन Here have I brought the person (दधीच) dear to you निवेदयमान मदनसन्देश यस्यै—The moon was reflected in her bright cheek The poet fancies that that moon as if whispered in her ear this message of Love 'अयमसौ &c' विधुर्यं पट्टम् fanning her perspiring bright (स्पष्ट) cheek with her hand that scattered pencils (चक्रवाल) of the rays of her nails, as though it (hand) had turned into a yak tail fan the digits of the moon She had no fan, therefore she fanned her cheek with her hand Her cheek perspired on account of the deep emotion agitating her heart स्वेद is one of the eight सात्त्विकभावs that are indicative of deep feeling 'स्तम्भ स्वेदोऽथ रोमाञ्च स्वरभङ्गोऽथ वेपथु । वैवर्ण्यमश्रु प्रलय इत्यष्टौ सात्त्विका स्मृता ॥' When she moved her hand to and fro, the rays of her bright nails were tossed about. Those rays resemble the digits of the moon A yak s tail is also white. बाल्व्यजनीकृत चन्द्रकलाकलाप येन Connect मृणालिका with वहन्ती She had placed across her breasts a

fresh lotus stalk to allay the fever of love She placed the stalk across the breasts as they were plump and not between them स० explains 'स्तनमध्ये प्रवेशाभावात्तिरश्चीनमित्युक्तम्' स्तनयोरधि अधिस्तनम् (अव्ययीभाव) The white lotus stalk resembled a cane The poet fancies that the lotus stalk was a cane sportively let fall on her bosom by Cupid (चित्तभू) intimating that no one but दधीच was to enter her heart (i e only दधीच was to be her lover) A doorkeeper also uses his cane and prevents people from entering the royal gate स्तनयन्ती murmuring (to herself) If we read स्तनयन्तीम्, the meaning is 'the lotus stalk on her bosom made a sound मनोन्मथा = कामेन नमथा इव like a low woman 'जघन्योऽन्येऽधमेपि च' इत्यमर का तस्वीषु of what account are other poor (तपस्विनी) extremely excitable young women?

P 17 ll. 12—23 आजगाम चिकम् The sentence is आजगाम च मालतीद्वितीयो दधीच (l 18) मधुमास —the month of चैत्र, the first month of वसन्त 'स्याच्चैत्रे चैत्रिको मधु' इत्यमर In this and the following clauses, the poet compares दधीच, who was accompanied by मालती, to several things by paronomastic words मधुमास is an excitant of love The poet hints by reference to मधुमास, मलयानिल &c, that the love of both दधीच and सरस्वती had reached the highest pitch through exciting surroundings सु वह which has sweet breezes (with मधुमास), who bore (on his body) sweet perfumes (with दधीच) Spring is the season of flowers and hence the breezes are charged with fragrance सुरभि गन्धवह (वायु) यस्मिन्, सुरभि गन्ध वहतीति कृता मृणालानां धृति (धारणं) येन—who bore lotus stalks, कृता मृणालै धृति (प्राणधारण) येन that subsists on lotus stalks दधीच bore lotus stalks to alleviate the burning torment of love Hamsas subsist on lotus stalks Compare 'मृणालशोभा च चरणनलमयूखजम्भितवनहंसैरिव सधार्यमाणा मन्दमन्द बभ्राम' हर्षचरित 4 उच्छ्वास शिखण्डी peacock घनप्रीत्या उन्मुख—that uplifts its face in joy at (seeing) a cloud (with शिखण्डी), whose face was upturned (in expectation) on account of his deep (घन) love (with दधीच) आर्द्रेण सरसाया चन्दनस्य धवलाया तनुलताया उत्कम्प येन that shakes a juicy tender white creeper (growing) on a sandal tree (with मलयानिल) Or we may explain as the com does 'रसान् चन्दनान् धवांश्च लाति इति सरस सा तनुलता' i e tender creepers that hang upon juicy sandal and धव trees. आर्द्रेण सरसेन चन्दनेन धवलया तनुलतया उत्कम्प यस्मिन् whose delicate body white with viscous sandal had a tremor (with दधीच) We may also dissolve as आर्द्रेण उत्कम्प येन who caused the delicate body (of

सरस्वती) to shake (through love for him) But this is rather far fetched The poet is describing the personal appearance of दधीच and not of सरस्वती दधीच's body shook with the emotion of love कम्प is one of the eight सात्त्विकभावs, for which see above p 79 कृष्य पतिना as if drawn forward by the lord of planets (the moon) that as though seized his hair by his करs (rays, hands) When we want to drag a man, we may do so by seizing his hair with our hands The moon s rays fell on his head The moon is an excitant of love and urged him forward कृत करै (रश्मिभि) करेण (हस्तेन) वा कचग्रह येन कन्दर्पस्य उद्दीपने (exciting) दक्षेण उह्यमान रसेन as though he was borne by the रस (sentiment, water i e flood) of love abounding in उत्कलिकाs (agitation, waves) The student will notice the appropriate words कृष्यमाण, प्रेर्यमाण, उह्यमान used by the author in each clause परि दधि whose body was covered with a swarm of bees that crowded (over him) on account of the perfumes (his body bore), as though it (swarm) was a blue piece of cloth अन्त दर one of whose cheeks was whitened by the reflection of the moon gleaming inside it, which (reflected moon) appeared like the temporal bone over the ear of the intoxicated cupid—elephant, as though by the graceful embarrassed smile of the first union (of a loving couple) 'शङ्खो निधौ ललाटास्थि' इत्यमर मत्त मदनकरी (मदन एव करी) तस्य कर्णशङ्खवत् आचरति ०शङ्खायते तेन His bright cheek had a reflection of the moon The bright image of the moon on his cheek looked like the temporal bone over the ears of an elephant Bones are white An intoxicated elephant, from whose temples मद flows might expose the temporal bone to view The moon is a friend and excitant of Love Hence the poet says मत्तमदनकरी Or we may explain in another way The reflection of the moon was like the temporal bone and her broad cheek was like the broad ear of an elephant Smiles are bright and so resemble the image of the moon The poet probably puts in the word एक in एककपोलोदर by way of a picturesque contrast to मान्तीद्वितीय Or perhaps the idea is that only one of his cheeks was turned towards the rising moon. हृदय गिरा in a voice broken like that of Hamsas, as though mingled with the tinkling of the anklets of his beloved enshrined in his heart His voice was broken by emotion The poet fancies that it was interrupted by the tinkling &c कृत सम्भाषण येन यथा ज्ञापयति—connect this and the follow

ing clauses with तथा ता रामान अरमयत् उपनात विसम्भ (confidence) यस्माम् आत्मानमत्थयत्—she declared to him who she really was (i e she told him that she was सरस्वती) संवत्सरमधिकम् a year or more It will be noticed how Bana very appropriately draws the veil of silence over the amorous sports of the meeting of सरस्वती and दधीच It is a canon of rhetoricians that the love sports of divinities are not to be dwelt upon in a poem. In this respect Bana offers a pleasing contrast to Kalidasa who could not resist the temptation of describing the Sringara of Siva and Parvati in the कुमारसम्भव (VIII) Vide ध्वन्यालोक (उद्द्योत III under verse 14) 'तस्मादभिनेयार्थे च काव्ये यदुत्तमप्रकृते राजादेरुत्तमप्रकृतिभिर्नायिकाभिः सह ग्राम्यसम्भोगवर्णनं तत्पित्रोः सम्भोगवर्णनमिव सुतरामसभ्यम्। तथैवोत्तमदेवताविषयम्। न च सम्भोगशृङ्गारस्य सुरतलक्षण एवैकः प्रकारः, यावदन्येऽपि प्रभेदाः परस्परप्रेमदर्शनादयः सम्भवन्ति। ते कस्मादुत्तमप्रकृतिविषये न वर्ण्यन्ते। यत्त्वेवंविधे विषये महाकवीनामप्यसमीक्ष्यकारिता लक्ष्ये दृश्यते स दोष एव।'

P 17 l 24—P 18 l 8 अथ दैव मान्तिकम् सर्व रामम् lovely on account of possessing all (auspicious) characteristics The following verse summarises most of them 'त्रिषु विपुलो गम्भीरस्त्रिष्वेव षडुन्नतश्चतुर्ह्रस्वः। सप्तसु रक्तो राजा पञ्चसु दीर्घश्च सूक्ष्मश्च॥' बृहत्संहिता 68 84 जातमात्रादेव the moment he was born सरहस्या together with the esoteric or mystical meaning Or सरहस्या may mean 'together with the esoteric portion viz the Upanishads' वेद is often defined as 'मन्त्रब्राह्मणात्मक' Compare 'वेदः कृत्स्नोऽधिगन्तव्यः सरहस्यो द्विजन्मना॥' मनु II 165, where मेधातिथि says 'रहस्यमुपनिषदः' स्वयं व्यन्ति will spontaneously manifest themselves सङ्क्रान्तं दधीचम् The idea is —when सरस्वती left the mortal world at the bidding of ब्रह्मा, she started, enshrining her husband दधीच in her heart The poet fancies that she carried him in her heart for the purpose of boastfully displaying to the heavenly assembly that she had secured an ideal husband श्लाघा boast पिता देशात्— her curse was to end, according to Brahma, when she bore a son Vide text p 5 l 9 हृदये इव struck in the heart as though by a thunderbolt or by a lightning flash 'हार्दि यौ वज्रतडितौ इवमर' भ्रातृ of his cousin (as दधीच had no brother) C and T think that भ्रातृ was a proper name, as it would be unnecessary to describe दधीच's brother or cousin as a Brahmana In our opinion ब्राह्मणस्य is purposely put in दधीच was the son of च्यवन and सुकन्या (the daughter of a क्षत्रिय) and so was only ब्राह्मणसदृश Vide मनु० 10 6 'स्त्रीष्वनन्तरजातासु द्विजैरुत्पादितान्सुतान्। सदृशानेव तानाहुर्मातृदोषविगर्हितान्॥'. बाण wants to intimate that

दधीच's cousin was the offspring of Brahmana parents अक्षमाला अभिधान यस्या निर्विशेषम् *adv* without making any difference (connect with समवर्धयत्) सामान्य स्त यं ययो who were fed alike with the same milk सारस्वत (सरस्वत्या अपत्यं पुमान्) आख्या यस्य सोदर्ययोरिव like that of brothers समानोदरे शयित सोदर्य according to 'विभाषोदरे' पा 6 3 88 and 'सोदराद्य' पा 4 4 109 आविर्भूत अशेषाणा (सकलानां) विद्याना सम्भार (समूह) यस्मिन् सवयसि—of the same age समान वय अस्य सवया वाङ्मय यामास imparted the whole literature प्राचुर्येण प्रस्तुता वाग् अत्र इति वाङ्मयम् according to 'तत्प्रकृतवचने मयट्' पा 5 4 21 कृत दाराणां परिग्रह येन who took a wife अस्य वासग् he out of affection made for him in that very place a dwelling named प्रीतिकूट प्रीतिकूट seems to be the name given to the house of B na's ancestors It was so called because सारस्वत built it out of love (प्रीति) for his cousin आत्मनाऽपि as for himself आषाढी—see above p 27 कृष्णाजिन अस्ति अस्य These and the following words show that he remained a ब्रह्मचारी मेखला is a girdle made of grass (मुञ्ज &c) तपस्यत —*gen sing* of the *pr p* of तपस्यति denominative verb from तपस् (तप आचरति)

P 18 ll 9--25 अथ तस्मात् द्विजातय The first sentence is अथ तस्मात् (वत्सात्) प्रावर्तत विपुलो वश. All the adjectives apply to भागीरथीप्रवाह and वश The reading वत्सात् is good प्रवर्धमान आदिपुरुषै (भार्गवादिभि) जनिता या आत्मचरणस्य उन्नति तया निर्गत प्रघोष यस्य whose noisy fame went on increasing on account of the eminence of the school (चरण) established by the first founders (with वश) वत्स belonged to भार्गवगोत्र. For चरण see above p 20 Or प्रवर्धमान may be connected with आदिपुरुष, meaning 'who increased i e had progeny' प्रवधमान आदिपुरुष (विष्णु) तेन जनिता आत्मचरणात् उन्नति यस्य उन्नति स चासौ निर्गतप्रघोषश्च (with प्रवाह)—that emitted a loud uproar, issuing from the foot of Vishnu The com sees here (in प्रवर्धमान) a reference to the वामनावतार, when विष्णु, first coming to बलि as a dwarf, assumed a huge form and covered the worlds 'किल त्रैलोक्याक्रान्तिकाले ब्रह्मलोकप्राप्ताद्विष्णुपदाद् ब्रह्मणा कमण्डलुजलक्षालितात् गङ्गा समभवदिति वार्ता'. For the Ganges rising from the foot of विष्णु, see above p 41 परमेश्वरेण (शिवेन) शिरसि धृत (प्रवाह), परमेश्वरै (नृपै) शिरसि धृत honoured by kings (with वश) The Ganges in her descent at भगीरथ's request to purify his ancestors fell on S iva s head सकल्पल (कल्कलेन सह) आगम (आगमन) तेन गम्भीर —deep (in stream) on account of its coming (from heaven) with an uproar (with प्रवाह), सकलाना कलाना (नृत्यादीना) आगमेन (by the acquisition) गम्भीर deep *i e* well versed (with

वश) महा मान्य applies in the same sense to both Or महामुनि may refer to जह्नु, whose daughter the Ganges became by being let off from his ear Note रामायण I 43 'ततो हि यजमानस्य जह्नोरद्भुतकर्मण । गङ्गा सप्लावयामास यज्ञवाटं महात्मन ॥ 35 तस्यावलेपन ज्ञात्वा क्रुद्धो जह्नुश्च राघव । अपिबत्तु जल सर्वं गङ्गाया परमाद्भुतम् ॥ 36 गङ्गा चापि नयन्ति स्म दुहितृत्वे महात्मन । ततस्तुष्टो महातेजा श्रोत्राभ्यामसृजत्प्रभु ॥ 38' विपक्षाणा शत्रूणा क्षोभ तस्य क्षम (with वश), विपक्षाणां (विगता पक्षा येषा ते विपक्षा पर्वता तेषा) क्षोभ &c The Ganges wears out mountains by its flood. Mountains had once wings and harassed the earth by flying anywhere Indra cut off their wings. Compare 'उदधिमिव भयात्त प्रविष्टसपक्षभूमिभृत्सहस्रसङ्कुलम्' कादम्बरी p 90 of P,' also रघु० 13 7 क्षितितले लब्धा आयति (दैर्घ्यं प्रभावश्च) येन The Ganges stretches for a long distance over the earth The *family attained dignity (आयति) अस्ख ल that proceeded w th* out stumbling i e without minding any obstacle (with गङ्गा)· that conducted itself without deviating (from the path of right) The sentence is यस्माद् अजायन्त वात्स्यायना नाम द्विजातय गृहमुनय who were sages dwelling in houses (and not in forests) A मुनि is a sage or a recluse, who has given up worldly life The ancestors of Bana were householders but their conduct was so pure that they might be as well styled *munis* Compare भगवद्गीता 2 56 for a description of a मुनि आश्रित श्रौत यै that had recourse to ritual prescribed by the Vedas अनालम्बिता अलीका वकवाकु यै (1) that did not resort to the crane-like disagreeable (अलीक) tones, (2) that did not assume false hypocritical tones There is an apparent contradiction between आश्रितश्रौता and अना कावा in the first sense Those who studiously perform the ritual of *the Vedas have to recite in disagreeable tones the Vedic texts.* This विरोध is got over by taking the second sense of अना० A वक is a symbol of hypocrisy, as it stands on one leg as though deep in meditation and then pounces down upon a fish काकु is a change of voice due to fear, sorrow &c 'काकु स्त्रियां विकारो य शोकभीत्यादिभिर्ध्वने ' इत्यमर . For वकवृत्ति, note मनु० 'वकवच्चिन्तयेदर्थान्' VII 106 Explain the विरोध in the following clauses similarly Read ०व्रता for ०वृता इत कुक्कुटव्रत यै (1) that *observed the vow of* fasting called कुक्कुटव्रत, (2) that devoured cocks अवैडाल वृत्ति येषाम् (1) whose conduct was not ferocious, (2) whose conduct was not cat like Cats (बिडाल) pounce upon cocks There is विरोध in the second senses of both compounds, but none if the first sense

of each be taken In कुक्कुटव्रत, one is to subsist on a lump of food not bigger than the egg of a hen विवर्जिता जनपङ्क्ति यै (1) that avoided the cooking of (ordinary or low) people i e who did not take food cooked by common people (2) that avoided the company of their castemen at dinner (i e that avoided a life of bustle and luxury) C and T translate 'averse to worldly pretence. We cannot understand how this sense is arrived at परि कृता that were free from thoughts (आकूत) of fraud, bragging and hypocrisy (कूर्च) It is difficult to say what the words कीर and कुची mean कीर means a parrot and so might stand for 'uttering words without understanding the meaning, bragging अगृहीत गह्वर यै (1) that did not resort to caves (i e remained householders and did not become recluses) (2) that were not hypocrites 'गुहादम्भौ गह्वरे द्व' इत्यमर न्यक्कृता निकृति (शाठ्य) यै that disdained dishonesty प्रसन्ना (tranquil) प्रकृति (स्वभाव) येषाम् We may also dissolve प्रसन्ना प्रकृतय (रत्नमाला) येषु 'अमात्याश्च पौराश्च सद्भि प्रकृतय स्मृता' क्षीर० quoting काल्य विगता विकृतय (changes of mind) येभ्य परेषा परिवाद (निन्दा) तस्मात् पराचीन (पराङ्मुख) चेत येषाम् वर्णत्रयस्य व्यावृत्त्या विशुद्ध अ ध (अन्न) येषाम् whose food was pure, the three Varnas being excluded i e they did not take food with people of the three Varnas other than that to which they belonged व्यावृत्ति exclusion | C and T suggest another sense 'Whose darkness i e delusion was corrected by sublating the three colours In the श्वेताश्वतरोपनिषद्, (IV 5 अजामेका लोहितशुक्लकृष्णा &c) the three colours शुक्ल लोहित and कृष्ण represent सत्त्व, रज and तम and stand for the material world as opposed to the spirit. Having excluded the material world their error was at an end and they properly understood the Reality underlying the material world धीरया धिषणया (बुद्ध्या) अवधूता अन्वेषणा यै —who disregarded desires by their firm intellect 'सनिस्त्वध्येषणा याचना' इत्यमर The reference is probably to बृहदारण्यकोपनिषद् 4 4 22 'ते ह स्म पुत्रैषणायाश्च वित्तैषणायाश्च लोकैषणायाश्च व्युत्थायाथ भिक्षाचर्यं चरन्ति' or to desires in general असङ्कुसुक —स्थिर 'सङ्कुसुकोऽस्थिरे' इत्यमर (from कस् 10 'to move with सम्) प्रणत०—who befriended those that came seeking their help (lit that bowed to them) शमिता समस्ताना शाखान्तराणा सशीतय (सशया) यै that removed (explained) the doubts of other schools. शाखा is a traditional recension of a particular Veda, as शाकल of the ऋग्वेद Here it seems to be used in the sense of शास्त्रभेद उद्घाटिता (opened i e expounded) समग्रा

प्रस्तावानां प्रश्नाः (knotty or difficult points) यैः. वाग्मिनः eloquent. वाग्मिन् is used in a good sense, while वाचाल and वाचाट (derived from the same word वाच्) are used in a bad sense. सु...प्रियैः fond of clever speech. If we read सदुक्त० then the meaning is 'fond of the good sayings of others'. विद...वेदिभिः appreciating clever jokes. They did not *themselves crack* jokes, but could appreciate them; they, though वैदग्ध्यरत, were not devoid of a sense of wit and humour. नृत्य...ग्रामैः they were charming in their intercourse (with others) and not strangers to dancing, singing and music. They knew a little of नृत्य and other arts, but were not solely devoted to them. ऐति...तृप्तैः who were never surfeited with traditional tales 'पारम्पर्योपदेशे स्यादैतिह्यमितिहाव्ययम्' इत्यमरः. ऐतिह्य from इति ह with the affix ष्य (य), according to 'अनन्तावसथेतिहभेषजाञ्ञ्यः' पा. 5. 4.23. (आनन्त्यम्, ऐतिह्यम्). सत्यशौचाः=सदयाः. सत्येन शुचयः pure on account of truthfulness. सर्वसत्त्वेषु मैत्री (good will, friendship) एव द्रवः तेन आर्द्रं हृदयं येषाम्. सर्व सर्व० the clauses from this downwards are to be taken singly and also in pairs. Taken singly each is construable by itself, if they are taken in pairs, there is an apparent विरोध. सर्व...वेताः possessed of all virtues. सर्व...भूताः possessed of all Guṇas (सत्त्व, रजः and तमः) and (yet) not overwhelmed by the quality of रजस्. राजसेन (गुणेन) अनभिभूताः. राजस is from रजस्. राज...भूताः is construable by itself; but in avoiding the विरोध with सर्व...तैः, we may explain it as राजसैन्येन अनभिभूताः—not treated with dishonour by the royal army (सैन्येन अनभि०). Explain the following clauses similarly. सुरालाप who are forbearing. भूमि...वासाः who resort to the earth and have recourse to the Nandana garden. नन्दन is the garden of Indra. Those who resort to it cannot be on the earth. सुर...[illegible] also means 'who delight their dependents'. [illegible] those that possess halters. [illegible]—that are with out swords and (yet) [illegible] a sword [illegible] that which is longer than 32 finger breadths. [illegible] are semi-divine beings that are always armed with swords. [illegible] [illegible] well versed in the arts [illegible] (yet) [illegible] free from faults (doṣas) and being [illegible] (against [illegible]) [illegible] without [illegible] (दोष) and [illegible] night. [illegible]

सत्त not causing distress to others and brilliant (in appearance) not heating others and yet suns अनु तुग without pride (उन्नत् ??) and sacrificers, without heat and (yet) fires हुत भुजो those who enjoy (the fruit of) what they offer as an oblation अकु हिल who had no deceit and were not addicted to pleasure who did not creep on the earth and (yet) were serpents अविषाना [illegible] यैताम् 'उषनि[illegible]ति' इत्यमर अविषाणा वो (पृथिव्यां) सुपि (मर्ते) येषाम् भोगिन् ?? 'a serpent' (from भोग hood+इन्) अन स्था who were free from stiffness (arrogance) and were abodes of good deeds without pillars and (yet) holy places (temples &c.) A house cannot be without a pillar अनुत दक्षा who never ceased in the performance of sacrifices and were skilful the performance of their sacrifice was not disturbed and (yet) they were दक्ष दक्ष was a famous प्रजापति He once celebrated a sacrifice at which he did not invite his own daughter सती and her husband शिव She went uninvited was insulted and threw herself into fire Siva destroyed the sacrifice of दक्ष pursued the latter and killed him. Compare 'न पशुरीवेव [illegible]' [illegible] II, '[illegible]' कादम्बरी p 128 of P and कुमारसम्भव I 21 अ सित who were not deceitful and had restrained desires without serpents and vanquishers of Cupid (i e Sivas) Siva has serpents encircling his body [illegible] [illegible] 'भैक्ष्यं घटे व्याल [illegible]' इत्यमर अग्र जन्मा who were pre-eminent and Brâhmanas who had nothing in common (with others) and (yet) had two jâtis. A जाति (genus) is defined as '[illegible]' A जाति like गोत्व is common to all cows So if they had two जाति s they must have certain characteristics in common with others and so could not be असाधारण

P 18 l 2 P 19 l. 5 तेषु मिते [illegible] [illegible] the [illegible] went on [illegible] [illegible] as years rolled [illegible] [illegible] as the [illegible] [illegible] constantly went on growing in an unbroken chain of [illegible] [illegible] [illegible] (l) who was [illegible] (l) [illegible] his teachers or parents (with [illegible] [illegible] (with [illegible]) [illegible] (l) [illegible] [illegible] was the [illegible] of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Indra [illegible] (l) [illegible]

expanded by their Brahmanical lustre (i e by their knowledge of the Vedas), (2) which have a vast creation of beings produced from Brahmas lustre (with युगारम्भा) In the beginning of the कृतयुग, ब्रह्मा was alone and from him sprang the creation. चत्वार may be connected also with युगारम्भा as there are four Yugas म नन्दका — (1) that delighted the assembly of the good (with sons) that have the disc and the नन्दक sword (with नारायणबाहु॰) सता (साधूनां) चक्रं नन्दयन्तीति, सती चक्रनन्दकौ येषाम् चक्र is one of the weapons of नारायण, who also has four arms नन्दक is the sword of विष्णु भूभार इव like the heavy earth अचल स्थिति (1) who never swerved from the usages of his family (with सुनु), (2) that obtained steadiness by the group of mountains अचला कुलस्थिति यस्य, अचलकुले (पर्वतसमूहे) स्थिति यस्य It was believed that the earth which was at first unsteady, was made steady by the mountains Compare 'स्थिरतां भूधरा इव भुवो धृति चक्रु' हर्षचरित IV, 'अनुनीविभूभृच्छतसहस्रस्थितावष्टम्भ सञ्चारिणी द्वितीयमिव मेदिनीसन्निवेशम्' कादम्बरी Each वर्ष has its कुलपर्वतs, for the seven कुलपर्वतs of भारतवर्ष, see above p 76 In अचलकुल, the author refers to the कुलपर्वतs चतुरुदधिवत् गम्भीर (सुनु), चतुरुदधिभि गम्भीर (भूभार) समग्राणां अग्रजन्मना (ब्राह्मणाना) चक्र समूह तस्य चूडामणि एकादश—the eleven sons are compared to the Rudras that are also eleven. They are manifestations of शिव सोमा मुखान् (1) whose mouths were full of the spray of the nectar like Soma juice (with पुत्रान्) whose faces are covered with the spray of the nectar from the moon (with रुद्रान्) सोम juice was drunk in sacrifices. सोम अमृतरस इव तस्य शीकरै च्छुरितानि मुखानि येषाम्, सोमस्य (चन्द्रमस) अमृतरस तस्य शीकर तेन &c शिव has the moon on his head and, as the moon was full of nectar, शिव's face would be covered with nectar spray राजदेवी अभिधान यस्या उपसम्पन्नया who died (connect with विवर्धमान) वर्धमाना (increasing) धृति (energy, steadiness) यस्य धाम्नि=गृहे

P 19 ll 6 23 कृतोप हास्यताम् कृत उपनयनादिक्रियाकलाप यस्य समावृत lit 'returned i e one who returns from his teachers house to his home after finishing his study Compare मनु॰ III 4 'गुरुणानुमत स्नात्वा समावृत्तो यथाविधि। उद्वहेत द्विजो भार्यां सवर्णां लक्षणान्विताम्॥' समावर्तन is what is now symbolised in सोडमुञ्ज (in Marathi) For ॰ स्थित, see above (notes p 55) चतुर्दश॰ fourteen was rather an early age for समावर्तन, but it contrasts most favourably with the unseemly haste with which समावर्तन is now performed श्रुति means the Vedas and स्मृतिs are works like the मनुस्मृति, which contain

the traditional laws and usages of the Āryas 'श्रुतिस्तु वेदो विज्ञेयो धर्मशास्त्रं तु वै स्मृतिः' मनु० 2 10 पुण्यजातम्—is the object of कृत्वा अदशमीस्थ एव *lit* 'without reaching the tenth decade of life i e not in ripe old age The full period of human life is 100 years, as expressed in the Vedic words 'शतायुर्वै पुरुषः' This was divided into ten decades दशमीस्थ would be one between 90 and 100 years of age 'दशमीस्थौ क्षीणरागवृद्धौ' इत्यमर —दशम्यां वयोवस्थाया तिष्ठतीति संस्थिते=मृते आ प्राप्त. overwhelmed with great distress 'स्यात्कष्टं कृच्छ्रमाभीलम्' इत्यमर —आ समन्तात् भियं लातीति (क्षीरस्वामी) अविनयस्य as independence is the prime source (निदान) of mis conduct Bana became his own master at the tender age of fourteen 'निदानं त्वादिकारणम्' इत्यमर This and the following clauses assign reasons as to why he became इत्वर कुतू भावस्य as adolescence is a period when curiosity predominates 'बाल आ षोडशाद्वर्षात्'. Bana wanted to gratify the curiosity he felt as to various things in the world धैर्य रम्भस्य as the first stage of youth is opposed to steadiness शैश चरम् doing many rash acts in keeping with his youth इत्वर —from इ to go, according to 'इण्नश्जिसर्तिभ्य क्वरप्' पा 3 2 163 (इत्वर, नश्वर, जित्वर)—a wanderer, a wild man वयसा याश्च friends and companions of the same age (as himself) The list shows that Bana must have been in very affluent circumstances and must have led a life of ease and luxury पारशवौ—they were the sons of his uncles from wives of the Sudra caste Note मनु० 9 178 'य ब्राह्मणस्तु शूद्रायां कामादुत्पादयेत्सुतम्। स पारयन्नेव शवस्तस्मात्पारशव स्मृत ॥'. पारयन्नेव (जीवन्नेव) शव (a corpse) पारशव —this kind of son was so called because he was no better than a corpse for conferring the spiritual benefits which a son was expected to confer भाषाकवि a vernacular poet The word भाषा was often applied to the spoken vernaculars as opposed to संस्कृत, when the latter ceased to be spoken by the masses The com also explains as 'a composer of songs' 'भाषा गेयवस्तुवाच तेषु (?) कवि' 'स० प्रणयिनौ loving (dependents) विद्वांसौ=पण्डितौ वर्णकवि probably means 'a poet celebrating the renown of others, a bard or panegyrist' But we have 'बन्दिनौ' a little later on The com takes the word to mean 'a poet of Gāthās or versifier in the अपभ्रंश dialects' 'वर्णकविर्गाथादिषु गीतिद। अपभ्रंशगीतविद' स० प्रा पुत्र a young noble composing Prākrit poems महाराष्ट्री was the Prakrit *par excellence*, the other important प्राकृत dialects being शौरसेनी, मागधी and पैशाची. प्राकृत is derived as 'प्रकृति संस्कृत तत्र भव तत आगत वा,' while

some take it as meaning the language of the masses as opposed to [illegible], the speech of polished society. [illegible]—[illegible] —an elderly widow dressed in the ascetic's red robe. [illegible]—a dealer in articles or a snake-charmer. [illegible] a young physician. [illegible] a goldsmith. [illegible], [illegible] [illegible]. [illegible] superintendent (of goldsmiths), according to [illegible]. [illegible] a tailor. [illegible] a painter. [illegible] a toy-maker, a manufacturer of dolls '[illegible].' [illegible] [illegible] [illegible]. [illegible] skilled in playing on a drum ([illegible]). '[illegible] [illegible]' according to [illegible], I. i. 75. [illegible] singers. [illegible]—a female who, not being a regular servant, is employed in others' houses to do things requiring skill, such as decoration of the hair [illegible]. [illegible]—a flute-player, piper. [illegible] a dancer. [illegible] a young dancer. [illegible]—It will be noticed that many of the names of these associates, such as [illegible], are very appropriate to the art they cultivate or the profession they followed. This is rather suspicious. [illegible] one who plays at dice [illegible], according to [illegible] [illegible] [illegible]. I. i. 2. [illegible] a gambler. [illegible] [illegible]. [illegible] a young actor. [illegible] [illegible] I. 2. 110 ([illegible]). [illegible]—[illegible] of Barbaras. [illegible]. [illegible] [illegible]. See [illegible] often quoted above. [illegible]—[illegible] a paraphrase [illegible] [illegible]

[illegible]

the धातुवाद i e the transmutation of metals into gold, an alchemist Vide notes above p 55 as to mercury दार्दुरिक a potter, according to 'शब्ददर्दुरं करोति पा 4 4 34 (शब्द करोति शाब्दिक । दर्दुर करोति दार्दुरिक कुलाल) दर्दुर was a musical instrument like a drum The word probably means 'a player on दर्दुर' like मार्दङ्गिक above, ऐन्द्रजालिक juggler, illusionist मस्करी = परिव्राजक A Sannyasin 'भिक्षु परिव्राट् कर्मन्दी पाराशर्यपि मस्करी' इत्यमर पतञ्जलि derives the word from मा and कृ 'मा कृत मा कृत कर्माणि शान्तिर्वे श्रेयसीति आहातो मस्करी परिव्राजक ' महाभाष्य (Kielhorn Vol III p 96) The word occurs in the 5th उच्छ्वास also बाल गन being easily guided (led away) on account of his youth निघ्न dependent, in the hands of others 'अधीनो निघ्न आयत्त ' इत्यमर कौतुकेन आक्षिप्त (drawn) हृदय यस्य उपात्त obtained सति सत्त्वे in spite of the fact that his attachment to learning was unbroken His self willed action in wasting his valuable youth in wanderings made him a butt of ridicule to the great अगाच—connect with उपहा स्यताम् निरवग्रह being without any check 'स्वच्छन्दो निरवग्रह ' इत्यमर ग्रह यौवनेन as if possessed by his fresh youth One possessed by a ghost does strange things स्वैरिन् doing just as it pleases

P 19 l 29 P 20 l 5 अथ भवदिति अत्युदारा व्यवहृति यस्य whose conduct or dealing was very charming or noble This would be an adjective of बाण Some MSS read °हृतिमनो हृति 'charming on account of noble practices ' राजकुलानि courts निर दोतितानि made illustrious by blameless lores Vide notes p 18 on निरवद्यविद्या गुरुकुलानि schools Mark the contrast between वीक्षमाण and सेवमान महाह आलापै गम्भीरा (deep i e full) गुणवता गोष्ठ्य महा मान attending the meetings of the meritorious that were full of valuable discussions स्वभावेन गम्भीरा धी धन येषाम् पुनर भाजन् he again recovered that same scholarly attitude of mind which was appropriate to his family विपश्चित इव वैपश्चिती 'विद्वान् विपश्चिद्दोषज्ञ ' इत्यमर ब्राह्मणाधिवास may be the name of Bana s village, as प्रीतिकूट was the name of his home ब्राह्मणाधिवास would also mean 'the resort of Brahmanas ' अभिनवी भूतौ स्नेहसद्भावौ येषाम् whose affection and amiability were renewed संस्तवेन प्रतिदिन ज्ञातेय (बन्धुता) यै that manifested their relationship by being very intimate with him 'संस्तव स्यात्परिचय इत्यमर ज्ञातेय—from ज्ञाति, according to 'कपिज्ञात्योर्ढक्' पा॰ 5 1 127 (कापेयम्, ज्ञातेयम्)–ज्ञातेर्भाव कर्म वा ज्ञातेयम् अभिनन्दित अभिगमन यस्य आप्तै relatives, those whose words are always true (Seers)

बाल्य.. गत: being in the midst of the friends of his boyhood The words may also mean 'going through the midst of the disc of the sun (मित्र) that has become mild.' The liberated soul was supposed to proceed through the sun on the path of liberation. Vide notes p 21 on देवयान. The com says that the sun's lustre is reduced at sight of a Yogin. "दृष्ट्वा च—'तपस्तप्त रवि दृष्ट्वा निस्तेजा जायते रविः। मोक्षमार्गप्रवेशे तु तेजो नैवास्य विद्यते॥'" इति— This is added to show that the chapter has come to an end

Uchchhvāsa II.

Verse 1 The verse contains many श्लिष्ट words The sentence is अतिगम्भीरे भूपे निरवतारस्य जनस्य समीहितसिद्धिं गुणवन्त घटका पार्थिवा दधति कूपे इव —with a very profound king it is the virtuous and energetic princes that bring about the fulfilment of what is desired by people who have no entrance (to the king) as with a well The idea is that good princes that are about the person of an emperor intercede with the latter for bestowing favours on people This and the next verse suggest how कृष्ण the cousin of हर्ष introduced बाण to the favour of हर्ष गम्भीर means one whose feelings of anger &c are not indicated by his gestures or appearance अवतार entrance or access घटका those that accomplish अतिगम्भीरे कूपे निरवतारस्य जनस्य गुणवन्त पार्थिवा घटका ०सिद्धिं दधति in the case of a deep well, small earthen (पार्थिव) jars to which strings (गुण) are attached bring about the fulfilment of the desires of people who have no means of descending (into the well) अवतार a flight of steps The metre is Âryā From the definition of आख्यायिका (Intro p XX) it will be seen that the verses occurring therein were to suggest future events

Verse 2 रागि भवाम्—the day plants in the red lotus beauty that is due to the sun रागिन् also means 'affectionate, devoted लक्ष्मी wealth This suggests how कृष्ण (who was like दिवस) planted wealth in Bana who was devoted to the king हर्ष (who corresponds to the sun), the wealth being the gift of हर्ष and he (कृष्ण) being only the intercessor अनपेक्षिता गुणदोषा यस्मिन् in which no regard is paid to merits or faults The good are passionately devoted to the task of helping others irrespective of their merits or faults Here there is a veiled reference to the चापल्य of Bana's youth

P 21 ll 5-16 अथ तिष्ठत् The principal sentence is अथ तत्र बान्धवाना भवनानि भ्रमन् सुखमतिष्ठत् भस्मपुण्ड्रकै पाण्डुराणि लत्नादाति येषाम् (*adj* of बटुभि) For पुण्ड्रक, see notes p 26 कपि . शिखै that had tawny hair (with बटुभि), that were full of tawny flames (with कृशानुभि) कृशानुभि =अग्निभि क्रतु०—The boys had come to see the sacrifices and partake of the दक्षिणा They are fancied to be fires coming with the desire that sacri

fices may be offered to them. अध्यास्यमानानि inhabited. This and the following nouns in the accusative qualify भवनानि below सेकेन सुकुमारा सोमकेदारिका तया हरितायमानाः प्रघनाः येषाम् the porches in front of the doors of which were green with the small beds of Soma plants that looked fine (fresh) on account of being (recently) watered केदारिका small field. 'प्रघाणप्रघणालिन्दा बहिर्द्वारप्रकोष्ठके' इत्यमरः. The juice of Soma plants was required in sacrifices कृष्णाजिनेषु विकीर्यमाणाः (spread) शुष्यन्तः पुरोडाशीयाः श्यामाकतण्डुला येषु. पुरोडाशीय (from पुरोडाश with the affix छ *i e* ईय) useful for पुरोडाश, which means 'a sacrificial oblation made of ground rice and offered in vessels' 'विभाषा हविरपूपादिभ्यः' पा. 5 1 4 (पुरोडाशयाः तण्डुलाः, पुरोडाशीयाः वा). श्यामाकः a kind of grain (called सावे in Marathi) बालिकाभिः विकीर्यमाणाः नीवारवलय. येषु. नीवार is a kind of wild rice growing without cultivation The girls offered the grain to the birds and their pets ०ष्वनै आनीयमाना ०समिधः येषु. पूली a bundle पलाशम् a leaf समिध् *f* fuel. They brought green Kus'a grass, leaves and fuel Or we make *take* पलाशसमिध. as meaning *'small twigs of the* पलाश tree' that were required for being thrown into the fire इन्ध . कूटानि full of heaps (कूटः) of fuel (इन्धन) and cowdung cakes आमिक्षा a mixture of curds and boiled milk, offered in the वैश्वदेव oblation 'पक्वे पयसि दध्यानयति सा वैश्वदेव्यामिक्षा' quoted by क्षीर० as a श्रुति. For आमिक्षीय (आमिक्षायै हित) see पुरोडाशीय above सुर...र्दिकानि the covered platforms (वितर्दिः) in the court yards of which were rubbed by the round hoofs 'स्याद्वितर्दिस्तु वेदिका' इत्यमरः (दारपरिष्कृता चतुरस्रा विश्रान्तिभू.' क्षीर०). कमण्डलव्य useful or fit for making pots (कमण्डलु) 'उ—गवादिभ्यो यत्' पा. 5 1 2. मर्दनम् pounding वै .व्यानाम् useful for making pegs for measuring the sacrificial (वैतान) altar शङ्कव्य from शङ्कु with affix यत्, according to 'तस्मै हितम्' पा. 5 1. 5 (शङ्कवे हित शङ्कव्यम्). Pegs of the branches of उदुम्बर trees were used in measuring altar पवित्रिता. पर्यन्ता (borders, outskirts) येषाम्. वैश्वदेवपिण्ड—the offerings of boiled rice made to all the deities (विश्वेदेवाः) before taking one's dinner. हवि. ल्यानि the tender leaves of the trees (विटपिन् *m*) in the courts of which were darkened with the smoke of the oblations वत्सीय...तर्णकानि where the newly born calves, being caressed (लालित) by the cowherds (वत्सपालकः) that were fond of them, frisked about वत्सीयः (वत्सेभ्यो हित) is formed like शङ्कव्य From the numerous words formed with the affixes छ (ईय) and यत् it seems as though बाण wanted to illu

strate the first Pada of the 5th अध्याय of the अष्टाध्यायी 'सद्यो जातस्तु तर्णक' इत्यमर व्याघ्रकै लालिता स्वच्छन्द (sportive) तरला (चञ्चला) तर्णका येषु मौदङ्गि कृष्णसारच्छागशावकै प्रकटित पशुबन्धाना (यज्ञाना) प्रबन्ध (सन्तति) येषु where the continuous performance of animal sacrifices was indicated by the young goats, dark and variegated (सार), playing about This shows that in Bana's day animal sacrifices were frequently performed शुक सुखानि where the teachers were given rest by the fact that parrots and mainas (सारिका) commenced to repeat (the Vedas) The idea is —the parrots and सारिकाs, having repeatedly heard the teachers reciting the Vedas, themselves correctly repeated them and the students could take lessons from them instead of from the teachers who thus got rest Compare 'स्वत प्रमाण परत प्रमाण कीराङ्गना यत्र गिर गिरन्ति । द्वारस्थनीडान्तरसंनिरुद्धा जानीहि तन्मण्डन पण्डितौक ।' माधवाचार्य's शङ्करदिग्विजय VIII 6 सा नीव as though they were the penance groves of the three Vedas incarnate भवनानि—is the object of भ्रमन्

P 27 ll 17-23 तत्र माली Bana now describes the advent of summer in highly paronomastic sentences, the season (काल) being identified with शिव in his terrific form (महाकाल) तत्रस्थस्य while staying in the houses of his kinsmen कुसुमसमय (वसन्त) एव युगम् उपसंहरन् bringing to an end ग्रीष्म brings to an end the season of spring शिव when destroying the world brings the युग to an end अजृम्भत lit yawned i e increased ग्रीष्म अभिधान यस्य सम्फुल्लमल्लिकाभि धवला अट्टा (market stalls) एव हासा यस्य where the stalls smiled with white full blown jasmine flowers The मल्लिका is a flower of the hot season मल्लिकावत् धवल अट्टहास यस्य The loud laugh of शिव is called अट्टहास महाकाल the great season (of summer), Siva प्रत्य तस्य recently conquered The poet now changes the metaphor ग्रीष्म is a conqueror that subdues the prince वसन्त, but at first treats kindly the children of his vanquished rival वसन्त एव सामन्त तस्य पय पायिषु that drink milk (with बालपल्लवेषु), that drink water i e are thirsty (with नवोद्यानेषु) दर्शित स्नेह येन स्नेह affection, moisture नवोद्यानेषु (with पल्लवेषु) would also mean 'who have just begun to walk.' मृदुरभूत्—summer did not at once scorch the gardens but was mild at first सकल रोद् made the stalks of all flowers loose i e summer scorched the flowers of spring which easily dropped down from the stem

A king at his accession (अभिनवोदित) lets loose prisoners from his jails. It was usual to set prisoners free on the accession of a king or at the birth of a prince or on other great occasions Compare हर्ष० 4th उच्छ्वास 'अधावन्त मुक्तानि बन्धनवृन्दानि' and notes thereon. प्रतपन् showing his valour, very hot. ऋतु एव राजा तस्य अभिषेकार्द्रं wet after a bath (with कामिनीनां चयाः), wet at the time of the coronation (with चामरकलापाः) At a king's coronation, holy water is poured over him Chowries are a symbol of royalty, they may become wet at a coronation. In ग्रीष्म, young women bathe their heads with water, their hair looks very charming after the bath and excites love. In वसन्त, love is excited spontaneously, but in the scorching heat of ग्रीष्म, such extraneous aids as charming tresses are required. This is spoken of as कामिनीनां चयाः कुसुमायुधेन समागृहीत. The hair of the women is fancied to be the chowrie of the king summer, that is held in his own hand by Cupid. Bāṇa seems to follow the रघुवंश in this description as suggested by the com. Compare 'स्नानार्द्रमुक्तेष्वनुधूपवासं विन्यस्तसायन्तनमल्लिकेषु । कामो वसन्तात्ययमन्दवीर्यः केशेषु लेभे बलमङ्गनानाम्' रघु० 16 50 हिमा... the sun made his expedition towards the Himālaya (i. e. towards the north) यात्रा journey, expedition. It is in ग्रीष्म that the sun reaches the northernmost point in his apparent yearly motion. This natural phenomenon is fancied to be due to the wrath which the sun feels at the fact that the lotuses (that open by day light) are blighted by snow. For the effect of हिम on कमल, see notes p. 63.

P 21 l 21—p 22 l 2 अथ मन्ताग्राम् [illegible] scorching the brow (lit forehead), according to '[illegible]' पा 3 2 36 ([illegible]), a nasal being inserted after [illegible] in accordance with '[illegible]' पा 6. 3 67. [illegible] For [illegible], see p. 44 and for [illegible] (earth) [illegible] (lit. [illegible] dress of a man heart) [illegible] (covered). [illegible] the forehead [illegible] ([illegible]) for propitiating the sun. One who observes a [illegible] on his forehead, wears red garments and a rosary (also [illegible] on account of the [illegible]) [illegible] mark on their foreheads, as well the [illegible] to pray along the [illegible] and had

drops of perspiration (resembling pearls in their brightness) चन्दनेन धूसराभि (with सुन्दरीभि), चन्दनवद् धू० (with कुमुदिनीभि) असूर्यम्पश्या—see notes above on ललाटन्तप The women did not ome out in the sun, the कुमुद plants close their buds in the ay कुमुद are white and so the plants are called चन्दनधू० दिवसमसुप्यत—the ladies slept the whole day, the कुमुद plants losed their petals in the day निद्रा तपम् the eyes, heavy with sleep, could not bear even the light of the jewels, what of the fully grown heat? अशि शर्वर्य In the season of summer the moonlit nights became shorter and shorter, being esteemed by pairs of चक्रवाक्s, like rivers चक्रवाक is se parated from its mate at night and so they welcome the short ness of the nights सोडुपा possessed of the moon (with शर्वर्य), with rafts (with सरित) There are boats on rivers which are welcomed by चक्रवाकs, as they live near them उडुप lord of stars (उडु / n) i e the moon उडुप-पम् raft अभिनव पटु (strong) पाटलाना आमोद तेन सुरभि परिमल यस्य (adj of जल and पवन also) पाटल (trumpet flower) is a kind of fragrant summer flower Compare शाकुन्तल I 'सुलभसलिलावगाहा पाटलसंसर्ग सुरभिवनवाता।'

P 22 l 3-P 23 l 5 क्रमेण मातरिश्वान The sentence is क्रमेण च प्रावर्तन्त मातरिश्वान खरा (fierce) खगस्य (सूर्यस्य) मयूखा यस्मिन् 'शरार्कविहगा खगा' इत्यमर This and the following clauses in the locative qualify निदाघकाले (l 12) खण्डित शैशव यस्य whose childhood was gone i e when the season had far advanc ed सीदन्ति स्रोतांसि यस्मिन् when the streams sank low i e had hardly any water left in them झिल्लि रिणि resounding with the cries of crickets कातर विश्वे when the world was deafened by the continued cooing of the distressed doves वि निणि when the birds breathed very heavily करीषङ्कष मरुत् यस्मिन् when the wind swept dried cowdung 'सर्वकूलाभ्रकरीषेषु कष' पा 3-2-42 (सर्वङ्कष खल। कूलङ्कषा नदी। करीषङ्कषा वात्या। सि कौ) 'गोविड् गोमयमस्त्रियाम्। तत्तु शुष्कं करीषोऽस्त्री' इत्यमर विरला वीरुध (लता) यस्मिन् As the leaves fell off through heat, the creepers grew less dense. रुधिर स्तबके when the bunches of fullgrown (कठोर) धातकी flowers were licked by the young of lions in their greed for blood धातकी flowers are very red ताम्यत् स्तम्बेरमाना यूथ तस्य वमथु तेन तिम्यन्त महामहीधराणा नितम्बा यस्मिन् where the slopes (नितम्ब) of large mountains became wet with the spray spouted from the trunks of languid elephants स्तम्बेरम हस्ती

was far advanced प्रति लुण्टना that openly carried off in desert places the roofs (पटल) of water sheds (प्रपा), garden enclosures (वाट) and huts, as though they were leaping in all directions This and the following nouns in the nominative qualify उन्मत्ता मातरिश्वान below A mad man (उन्मत्त) also wanders (आटीतमान) everywhere ऊषर a desert प्रपा is Marathi पाणपोई. लुण्टक robber प्रपञ्च सली rubbing against sandy (शर्करिल) hard (कर्कर) places, as though they (the winds) were all of a sudden itching on account of their rashness in cracking (आच्छोटन) the lines of the bushes of ripe कपिकच्छू A person whose skin is itching rubs it against a hard substance The wind broke the bushes of the prickly कपिकच्छू plant (that causes itch) and also dragged the sand off hard stony places 'स्त्री शर्करा शर्करिल शाकर शर्करावति । देश एवादिमौ' इत्यमर. Vide notes on सैकत above p 44 A mad man also may break the bush of the prickly कपिकच्छू, have itch thereby and rub his hands against stones कपीनामपि कच्छू यस्या सा कपिकच्छू स्थूल मुच —The strong winds carried off gravel of comparatively large size मुचु दन्तुरा bristling with the shoots (कन्दल -लम्) of मुचुकुन्द broken by them दलन breaking The broken shoots looked like teeth A mad man also shows his teeth In most of the following clauses reference is made to a mad man's appearance and actions We shall not explain all of them, as almost all can be easily understood समन्त तनव that were moistened by the spray from the mouths of the noisy tribes of crickets (चीरी) flying all round 'भृङ्गारी चीरुका चीरी झिल्लिका च स्त्रियामिमा' इत्यमर ०शीकरे शीक्यमाना तनु येषाम् शीक् 10th *conj* to moisten तरुणतर तरणि (सूर्य) तस्य तापेन तरले चञ्चले (*adj* of ०वारिणि) तरुण वारिणि as though floating on the illusory and tremulous waters of the mirage as they (waters) trembled with the heat of the fierce (*lit* young) sun The heat of the sun produced the appearance of a mirage on sandy deserts The air being set in motion by the heat produced the appearance of waves As the winds swept over the desert while the mirage lasted they are fancied to be floating in the false water &c तरङ्गिणी a stream A mad man also may lie on a sandy bank and pretend to be swimming though there be no water शुष्य नड्वाला (winds) that blew with velocity easily crossing the desert tracts rustling (मर्मर) with dry Sami trees The winds swept with violence over deserts मारव from मरु with the affix अ मरो अय मारव मार्ग तस्य लङ्घने लाघव (नैपुण) येन

जव तेन नड्वाला (rapid) A mad man also runs rapidly 'नड्वालोऽ तिचवरतुन्यौ इत्यमर रैणव (रेणूनां अय) आवर्त (circular motion eddy) तेषा मण्डली (समूह) तस्या रेचक रासे रसेन रभसारब्ध नर्तन तस्य आरम्भे आरभटीनटा (winds) that were wild actors in beginning a dance commenced with violence through liking (रस) for the circular dance (रास), that (नर्तन) purged (swept away) whirling columns of dust. The idea is that whirl winds arose raised moving columns of dust and carried the dust columns from place to place This clause contains several technical words pertaining to the science of dramaturgy आरभटी is one of the four styles (वृत्ति) in dramatic compositions the other three being भारती, सात्वती and कैशिकी It is defined in Bharata's नाट्यशास्त्र as follows—'आरभटप्रायगुणा तथैव बहुकपटवञ्चनोपेता। दम्भानृतवचनवती त्वारभटी नाम विज्ञेया॥ प्रस्तावपातप्लुतलङ्घितानि छेद्यानि मायाकृतमिन्द्रजालम्। चित्राणि युद्धानि च यत्र नित्यं तां तादृशीमारभटीं वदन्ति॥' chap 20 25 26 The साहित्यदर्पण (VI 132-133) says 'मायेन्द्रजालसंग्रामक्रोधोद्भ्रान्तादिचेष्टितै॥ संयुक्ता वधबन्धाद्यैरुद्धतारभटी मता।' This style consists in representing intrigues deceits falsehoods, illusions fight imprisonments &c The com derives as 'इरयन्तीति (i e इयरतीति) अरा अराश्च ते भटाश्च अरभटास्तेषामियमारभटी' रास is a dance in a circle in which men and women join holding one another's hands It is frequently mentioned in connection with कृष्ण and the Gopis See भागवतपुराण X 33 'तत्रारभत गोविन्दो रासक्रीडामनुव्रतै। स्त्रीरत्नैरन्वित प्रीतैरन्योन्याबद्धबाहुभि॥ 2 The com quotes 'अष्टौ षोडश द्वात्रिंशद्यत्र नृत्यन्ति नायका। पिण्डीबन्धानुसारेण तन्नृत्त रासकं स्मृतम्॥' In a रास, there is आवर्तमण्डली i e a ring of dancers that moves round and round Compare 'सावर्त इव रासकमण्डले' हर्ष० 4th उच्छ्वास रेचक means movements of the eye brows &c which indicate love 'तत्राक्षिभ्रूविकाराश्च शृङ्गाराकारसूचका। सग्रीवा रेचका ज्ञेया हावस्थितसमुत्थित॥' नाट्यशास्त्र chap 22 10 As to रेचक, the com says that they are three कटीरेचक, हस्तरेचक and ग्रीवारेचक Mad men also dance, मर्दन crushing Mad men also are मलिन We may connect this clause with the next. A क्षपणक remained as मलिन as soot Compare 'कज्जलमय इव बहुदिवसमुपचितबहलमलपङ्कमलिनितनुरभिमुखमागच्छन् शिखिपिच्छलाञ्छनो नग्नाटक' हर्ष० 5th उच्छ्वास Note the आचाराङ्गसूत्र (Sacred Books of the East Vol XXII p 104) II. 2 2 1 'Some householders are of clean habits and the mendicants because they never bathe are covered with uncleanliness.' शिखिन चिन्वन that (winds) gathered up the feathers of the forest peacocks as though they had learnt the ways of Jain ascetics Jain ascetics (Digambaras) carry peacock's

feathers to sweep insects from their path 'लुञ्चिता पिच्छिकाहस्ता पाणिपात्रा दिगम्बरा' सर्वदर्शनसंग्रह (आर्हतदर्शन) सप्त जालकै—करज is a wild tree so called even in Marathi The dried seeds in its pods (मञ्जरी) rattle when the wind violently blows against them That rattling resembles the noise of drums (गुञ्जा) beaten to announce the march of a prince &c 'गुञ्जा तु काकचिञ्चायां पटहे च कलध्वनौ' मेदिनी See भट्टिकाव्य XIV 2 'वेणून् पुपूरिरे गुञ्जा जुगुञ्जु करघट्टिता' आतपेन आतुरा (distressed) वनमहिषा तेषां नासा निकुञ्जा (bowers) इव तेषां स्थूलनिश्वासै—the buffaloes heavily snorted Their noses being compared to bowers, their deep breaths are properly fancied to be shoots (प्ररोह) वातहरिण very swift deer परिपाटी row, line पेटकै—समूहै The very swift deer springing up in the air seemed to be the children of the winds, as they equalled the wind in velocity सभ्रू कोटिभि with the curling (कुटिल) lines of the smoke of the burning heaps of chaff (तुष) on the threshing floor (खलधान), they (winds) as though seemed to knit their brows The curved lines of smoke resemble dark and curved eyebrows सा मुक्तिभि by the emission of great heat, they (winds) seemed as though possessed of the waves of the अवीचि hell Hell is a place of torments अवीचि is one of the numerous hells mentioned in the Puranas 'स्यान्नारकस्तु नरको । तद्भेदास्तपनावीचिमहारौरवरौरवा' इत्यमर अवीचिवीचिभि सह सावीचि॰ (a bj of मातरिश्वान) The waves are of fire burning in them मनुस्मृति (IV 87 90) enumerates 21 hells of which महावीचि is one लोम तन्तुभि with the threads of the cotton of the silk cotton pods that were cleft (by the heat), they (winds) seemed as though they were shaggy Mad men do not shave and so are लोमश दद्रुणा इभि by the carrying of the heaps of dried leaves, they seemed as though suffering from leprosy or cutaneous eruptions The dry leaves present the appearance of दद्रु Or we may explain that those who suffer from दद्रु cover the skin with leaves to ward off flies दद्रुण is formed from दद्रु with the affix न like पामन from पामन्, according to 'लोमादिपामादिपिच्छादिभ्य शनेलच' पा 5 2 100 दद्रु is one of the eleven क्षुद्रकुष्ठs It is a name for skin diseases such as Eczema, Erysipelas 'सकण्डुरागपिटिका दद्रुमण्डलमुद्गतम्' सिरा करणै by scattering the long lines of grass, they seemed to have exposed their veins वेणी and veins are both dark Mad men, being underfed, may expose their veins उच्छूम शङ्कुभि with the shaking points (शङ्कु) of the pieces of barley awns (शूक —

यम्), they seemed to have long beards उद्गत श्मश्रु येषाम् दष्ट्रा .. शते —The pointed quills (शलल) of porcupines resemble teeth जिह्वा यामि —the flames of fire resemble tongues उत्म ला possessed of crests in the serpents' sloughs that were whirled up by them ब्रह्म स्यन्त that, with the hot honey of lotuses, practised the taking of mouthfuls for the purpose of swallowing up the moisture in the whole universe The winds carried away the hot honey of lotuses They made a mouthful of it The poet fancies that the winds were only practising in order to be able to swallow the fluid (i e to dry up) of the whole universe अभ्यवहरण भोजनम् Another sense is suggested There are six *rasas* मधुर, अम्ल, लवण, कटु, कषाय and तिक्त The winds took the sweet (मधुर) honey, the first रस, in order gradually to be able to taste all the six ब्रह्मस्तम्ब the universe The word is usually written as ०स्तम्ब 'स्तम्बशब्देनोर्ध्वत्वादिसादृश्याद्भौम्या भुवनाण्डान्युच्यन्ते' वीरराघव on महावीरचरित 3 48 For ब्रह्मस्तम्भ, see text p 30 l 3 सकल • यन्त producing an alarm (विभीषिका) for the three worlds by the sharp sounds of the cracking of dried bamboo forests, as though they (sounds) were drums announcing the (might) of heat (घर्म) that dries up all water ०च्छोषण घर्म तस्य घोषणा तदर्थे पटहे Read त्रिभुवनविभीषिका० च्युत सतत that made the roads (सृति) variegated by the rows of the falling feathers of moving jays The feathers of चाष are dark त्विषि ताम्रा that (winds) were marked with sparks (स्फुलिङ्ग) and cold cinders in the bursting Gunja berries, as though their bodies were dark red by being scorched with the firebrand of the rays of the sun. Small round Gunja berries are red with a patch of black The red represents sparks and the dark stands for charcoal (अङ्गार) A firebrand (अलात) is red and the scorched skin is dark. त्विषिमान् सूर्य तस्य मयूखलता एव अलात तेन प्लोष (burning) तेन कल्माष (variegated) वपु येषाम् By the sun's rays the Gunja berries were split up The bursting berries look like patches of skin scorched by contact with firebrands गिरिगुहासु गम्भीरा शङ्कारा तै भीषणा भ्राति (भ्रमण) येषाम् the movements of which were terrible as they roused echoes in the mountain caves (by their fierce velocity) Mad men also wander among mountains. भुवनभसीकरणार्थं अभिचार तस्य चरु तस्य पचने चतुरा अभिचार a magical spell for securing some malevolent purpose चरु an oblation of rice One who wants to effect some evil object offers a चरु with red powder sprinkled thereon or offers even blood The

bunches of the पारिभद्र flowers, being red, resemble oblations of blood तारव—तरो अयम् तर्पय. • वसून् propitiating the forest fires (feeding) on trees Oblations are thrown into fire The winds carried the red पारिभद्र flowers and there were forest fires also The poet fancies that the winds propitiated fires with oblations of blood पारिभद्र is निम्बतरु Compare हर्ष० 8th उच्छ्वास last para 'असुरवधाभिचारचरुपिशुन शोणितक्वाथकषायितकुक्षि कटाह इव च वार्हस्पत्य' अहि रहस the velocity (the path) of which was bestarred with hot sand शिलाजतु bitumen It is used as a medicine ०रसलवै शिला' दिश पै. दावदहनेन पच्यमानानि चटकाण्डानि तेषां खण्डै खचितानि तरुकोटरकीटपटलानि तेषां पुटपाक तेन गन्ध तेन बन्ध. The forest fires made the sparrow's eggs burst open The shells of the eggs fell all round the insects in the hollows of trees and covered them as in a vessel of leaves Inside them the insects were baked. That produced a strong smell पुटपाक is a particular method of preparing drugs The ingredients are wrapped up in leaves and then plastered over with clay The whole is then roasted in the fire of cowdung cakes मातरिश्वान =वायव मातरि आकाशे श्वयति or श्वसिति or मातरि द्रु (आशु) अनिति.

P. 23 ll 6-22 सर्वतश्च दावाग्नय The sentence is सर्वतश्च प्रलदृश्यन्त दावाग्नय. भूरि. वायुभि. with the breaths blowing from the deep cavern like jaws of old huge serpents, they (forest fires) seemed to be as though kindled by being fanned with thousands of bellows (भस्त्रा) हरित हरिणा —fires are yellowish (हरिण) and burn grass Deer (हरिणा) also subsist on grass 'हरिण पाण्डुर पाण्डु' इत्यमर'. In this and the following clauses up to ०स्थितय (l. 14) there are pairs of words that serve to qualify दावाग्नय and also serve another purpose The latter in each pair of words is a noun with which the former can be construed as an adjective क्वचित्—क्वचित् in some places—in other places ०विवर्तित' rolling बभ्रव yellowish-red, ichneumons 'विपुले नकुले विष्णौ बभ्रु स्यात्पिङ्गले त्रिषु' इत्यमर जटा कपिल' resting on fibrous roots and tawny जटा also means 'matted hair' कपिला the sage Kapila, the founder of the साङ्ख्य system, the plural being used to show respect Or कपिला may stand for 'followers of कपिल' शकु श्येना that make the nests (कुलाय) of birds fall and are white (श्येन) Hawks (श्येना) bring down the nests of smaller birds. विगीनलाक्षारसवद् लोहिता छवि (कान्ति) येषाम् अधरा that could not be controlled. The lips of ladies are red like melting lac and also red with lac आसा ..

शिखा the motion of which became greater by the wings of the birds that were overtaken (by the fires) and that (fires) had flames blazing up The oily wings of the birds added to the strength of the conflagration विगता शिखा (flames) येषाम् विशिखा also arrows' आसा गनय (with arrows) 'the velocity of which was increased by obtaining the feathers of birds' Arrows have feathers attached to them दग्धा निःशेषा न्महेतव वै दग्ध वाणा —The fires burnt up the woods leaves &c, from which they were produced and then became extinguished निवाण from वा with निर् निर्वाणम् also means 'मोक्ष' and निर्वाणा would mean those that are liberated from ससार, the cycle of births and deaths' दग्ध हेतव (with 'liberated) that have completely burnt up the causes of birth, i.e. all actions' Actions done for gratifying this or that desire produce their results for enjoying which one has to go through the cycle of births and deaths When correct knowledge of the nature of the soul and the Supreme is acquired then the ज्ञानी does not desire the fruits of his actions No man can be free from actions but what he can be free from and what he is advised to be free from is the desire to obtain for himself the fruits of his actions Compare the following from the भगवद्गीता 'ज्ञानाग्नि सर्वकर्माणि भस्मसात्कुरुते तथा॥' chap 4 37, अनाश्रित कर्मफल कार्यं कर्म करोति य । स सन्यासी च योगी च न निरग्निर्न चाक्रिय ॥ chap 6 1, त्यक्त्वा कर्मफलासङ्ग नित्यतृप्तो निराश्रय । कर्मण्यभिप्रवृत्तोऽपि नैव किञ्चित्करोति स ॥ chap 4. 20 कुसुम रागिण that are charged with the fragrance of the sky (अम्बरं) perfumed with flowers and are of rosy hue (रागिण), also lovers, that give out the perfume of garments (अम्बर) scented with flowers The com takes कुसुम to mean smoke in the first case (with fires) स रुचय that emit smoke and have a faint lustre (रुचि) those that have no taste for food (suffering from indigestion) emit smoky (foul) eructations. धूमस्य उद्गार तेन सह स० (बहुव्रीहि) with दावाग्नय, सधूम उद्गार (eructation) येषाम् (with मन्दरुचय) सकल सका that swallow the whole world as a morsel and have ashes, those that suffer from the disease called भस्मकरोग are prepared to devour the food in the whole world घसर=भक्षक ग्रास mouthful, food 'कट्वादि रूक्षान्नभुजो नराणा क्षीणे कफ मारुतपित्तवृद्धौ । अतिप्रवृद्ध पवनान्वितोऽग्नि क्षणादन्न शोषयति प्रमह्य ॥ भुक्त क्षणाद्भस्म करोति यस्मात्तस्मादय भस्मकसज्ञकोऽभूत्।' योगरत्नाकर वेणु वृद्धा that were seen (blazing) on the tops of bamboos and had assumed large proportions, very

old persons rest their bodies on the tops of bamboo sticks (i e they cannot walk without the support of a stick) अचलो क्षयिण that consumed (उपयुक्त) bitumen on mountains and wrought destruction, consumptives (क्षयिण) consume bitumen continuously शिलाजतु was supposed to cure consumption 'शिलाजतु रसायन कटुकतिक्तमुष्ण कृमिक्षयोदरभिदश्मरीश्वयथु पाण्डुकण्डूहरम्।' योगरत्नाकर Compare com 'शिलाधातुप्रयोगाद्वा प्रसादाद्य शाङ्करात् अनामूत्रप्रयोगाद्वा क्षय क्षीयेत नान्यथा॥' सर्वं पीवान destroyed all fluidity and had assumed vast proportions, those that eat all kinds of food become plump and fat पीवन् fat For the six *Rasas* see above p 102 रौद्रा terrible, worshippers of Rudra (शिव) गुग्गुलु (Marathi गुग्गुळ) is a kind of fragrant gum, burnt in the temples of शिव Compare 'शिरोविघृतविलीयमानगुग्गुलुविकलनवसेवनानुगीयमानमहाकालम्' हर्ष० 5th उ० ज्वलित स्थितय (fires) that burnt the reeds and Madana trees together with flowers by the fire of the blazing roots and stood (blazing) on the stumps of trees ज्वलितानि नेत्राणि (मूलानि) तेषा दहनेन दग्धा सकुसुमा शरा मदनाश्च येषु कृता स्थाणुषु स्थिति यै ज्वलित स्थितय that behaved like Siva, who burnt up Cupid together with his flowery arrows by the blazing fire from his eye ज्वलितेन नेत्रदहनेन दग्ध सकुसुमशर मदन यै कृता स्थाणो शिवस्य स्थिति व्यवहारो यै For the burning of मदन, *vide* p 14 Separate ०शिखा नर्तनारम्भ० चटुल नटा the flames of which quivered and which (therefore) looked like wild dancers at the beginning of their dance चटुल०—The dancers in the आरभटी style have their hair waving when they begin to dance For आरभटी see above p 100 शुष्केषु कासारेषु सृति (सरण येषाम्) that pass over dried up tanks The com connects this with the preceding clause "कासाराणि नटुलास्तेषु या सतय कचित् स्सृतय इति पाठ । इतरत्र तु शुष्कक शुष्कगीत झण्डुमादि । आसा येन्ते इति आसारा । आसारितानि यद्यपि गीयन्त एव तथापि 'वर्धमानमथापीह ताण्डव यत्र योज्यते' इति ताण्डव हि आरभटीप्रधानम्' स० स्फुर घृणिम् with their flames—hands, that showered the bursting dry grains of wild rice, they seemed as though worshipping the sun One may make an offering of parched grain (लाज) to the sun When the fires made their way over dried up tanks they parched up the seeds of नीवार rice growing there घर्मघृणि means 'one whose rays (घृणि) are very hot' i e the sun अघृणा without disgust 'जुगुप्साकरुणे घृणे' इत्यमर इठ गृध्नव greedy (गृध्नु) for the stinking smell of the fat (वसा) of the full—grown (कठोर) land tortoises that were forcibly offered (in the fires) One

would be disgusted with the smell of fat and would avoid sacrificing the tortoises 'विस स्वादामगन्धि यत्' इत्यमर अघृणा also means 'pitiless' स्व भक्षयन्त that swallowed up their own smoke as though through the fear of the rise of clouds Clouds are dark like smoke The poet fancies that the fires thought that smoke might form into clouds which bring rain and extinguish them So the fires consumed their own smoke Or we may explain differently Smoke itself was supposed to form clouds Compare 'धूमज्योति सलिलमरुतां सन्निपात क्व मेघ' मेघदूत सति कक्षेषु— The fires burnt up the small insects on grass and thereby produced a crackling sound Sesame also are small and produce a crackling sound when thrown into fire 'कक्षौ च तृणवीरुधौ इत्यमर प्लोषेण विरचन्त्य वतन्वत् धवला शम्बूकशुक्तय येषु श्वित्रिण सर इ that made the bi-valvular shells white like barks burst open by heat in dried up lakes, like leprous persons 'शम्बूक जलशुक्तय' इत्यमर . The shells in the beds of lakes were split by the heat and made a crackling noise. श्वित्रिण persons suffering from white leprosy (श्वित्रम्) The skin (त्वक्) of lepers is white like shells and cracks up owing to the burning sensation (प्लोष) they feel स्वदि काननेषु in forests they had showers of bees'-wax dropping from bee-hives that began to melt, as though they had perspiration The drops of wax look like drops of perspiration विलीयमान मधुपटलोत्थ समाज गलित मधूच्छिष्ट रस वृष्टि येषा ते स्वदय खल वरेषु ऊषर -रम् barren saline soil As nothing grew on the barren soil, the flames (शिखा) of the fires lost their thickness i e became gradually extinguished A bald man (खलति) also has very scanty hair (शिखा) on his head. ज्वलिताश्मसु सूर्यकान्तेषु (a l) of शिलोच्चयेषु) सूर्य इव भवेषु—The सूर्यकान्त emits fire when the sun blazes forth In summer these stones began to blaze forth and their blaze mingled with the forest fires, which thus seemed to be devouring pieces of stones

P 23 ll. 23-29 सप्ताभूते इति आराधयन्ते—connect with प्रविष्ट and not with कृतयुग as C and T do. For कृतयुग, see above I 80 चतु र्भ—this was a title applied to universal kings that ruled over the whole (known) world Vide Intro p XV (last footnote) The earth was often spoken of as bounded by four oceans in the (principal) directions Compare 'चतुरम्भोधिमेखलाभूति' राजसमुद्र देवस्य' इत्य 7th श्लोक राजसु राजतर्के

(राजसमूह) तस्य चूडामणीनां श्रेणी (row) सा एव शाण (touch stone) तस्य कोणे (corners) कषण तेन निर्मलीकृता चरणनखमणय' यस्य स ०मणि तस्य Diamonds are made bright by being rubbed against शाणs हर्ष's toe nails were bright like jewels When the feudatory Kings bowed their crowned heads at the feet of हर्ष, the jewels in their crowns rubbed his toes and made his nails look brighter धौरेयस=मुख्यस्य 'धुरो यड्ढकौ' पा 4 4 77 धुर वह तीति धुर्य धौरेय महा भार०—these were the titles assumed by paramount Kings Compare the inscription of Harsha, Intro p XXVIII and the 2nd footnote on p XXXVI of the Intro भ्राता—must mean here 'cousin' प्रज्ञाततम most famous दीर्घाध्वग *lit* that goes a long distance *i e* a messenger

P 23 l 30—P 25 l. 10 अथ तेना इति. The first sentence is अथ तेन (भ्रात्रा) भाणीयमान लेखहारकमद्राक्षीत् (p 24 l 1) अतिदूरागम नेन गुर्वी (heavy) जडा (slow) जङ्घा (leg) यस्य कार्दमिक चेल (वस्त्र) तस्य चीरिका (strip) तया नियमित (bound, girt) उच्चण्ड (gaudy) चण्डातक (tunic) यस्य For चण्डातक, see above p 69 कर्दमेन रक्त कार्दमिक (stained with mud) पृष्ठे प्रेङ्खन् (rolling) पटच्चरकर्पटघटित गलित ग्रन्थि यस्य—who had a loose knot made of a strip (कर्पट – टम्) of ragged cloth rolling on his back The knot contained probably some coin. It was loose by long travel 'पटच्चर जीर्ण वस्त्रम्' इत्यमर If we read गलग्रन्थिम्, then the meaning is—he had round his throat a portion of a ragged garment, the rest being allowed to roll on his back अतिनिबिडसूत्रबन्धे निम्नित अन्तराल तेन कृत व्यवच्छेद यस्या The letters he carried were tied in the middle by a thick thread Thereby the middle part was much depressed (निम्नित) and the bundle of letters was thus divided into two distinct portions व्यवच्छेद division लेखमालि कया—there were many letters, sent with him by other people also Or it is possible that because the letter was placed on the head, the author compares it to a chaplet परिकलित (occupied) मूर्धा यस्य. तत्रभवत पूज्यस्य 'पूज्ये तत्रभवानत्र भवांश्च भगवानपि' तत्र भवत् is applied to a person who is not present विमुच्य having unloosened it मेखलक was the name of the messenger सन्दिष्टमव धार्य having understood the message कल पात loss of time should be avoided by the wise, as it hinders the (desired) object धीमद्भि—refers to Bana. एता मानवम् this is the only substantial thing in this letter, all else is merely communication of (ordinary) news मेखलक was to deliver the real message orally The letter contained only one important

sentence viz that Bana should start at once All else in the letter was of a complimentary character अवधृत (understood) ऐसाथे येन समुत्सारित (sent away) परिनत येन मेधाविन refers to बाण स्वामी *refers to* कृष्ण एकगोत्रता *belonging to the same family* In this sentence are collected most of the circumstances that give rise to friendship and affection समानजातिता belonging to the same caste The words समानशानता in B would mean 'pursuing the same subject of study' दर्शनाभ्यास *repeatedly seeing* each other परो करण conferring benefits in ones absence प्रत्यासन्न near बद्ध पक्षपात (liking) येन त्रिमपि in an indescribable way कुमुदानाम् आकरे भवन्त आसीत् with reference to you, this (our) emperor had been informed by bad men in various ways i e he had been prejudiced by them against you न च but that is not so i e there is no truth in what the wicked said about you न सन्ति there exist no persons who, even though they may be good, will not have friends, neutrals and enemies सतामपि सताम्—this has a picturesque effect The first सताम् means 'साधूनाम्' शिशु भवत as your mind was not averse to boyish follies Read चापलपराचीन चापलेभ्यो अपराचीना चित्तवृत्ति यस्य स वृत्ति तस्य भाव वृत्तिता तया 'पराङ्मुख पराचीन' इत्यमर असदृशम् not worthy of or deserved by you इतरो वक्ति च other people take it up and repeat it सलि मनासि the minds of the unreflecting (public) are blind and fickle, like water गतस्य अनुगतिर्यस्य The unreflecting people blindly follow what others say Water also rushes in a continuous stream Put a vertical line after मनांसि बहु श्रव who arrives at a firm conclusion after listening to many people A king has to form his opinion as best as he can after listening to the various opinions of other people about things and individuals वृत्तिरीपति refers to हर्ष तत्त्वान्वेषिणि *who seek to know the truth* दूर दूरोऽपि though you are far off, I know you as well as if you were before me सर्व राणि the youth of every one is guilty of follies. It is unfortunate that Bana nowhere specifies clearly the follies he was guilty of He merely makes a vague *reference to* 'चापल' In the penultimate paragraph of the first उच्छ्वास also, he vaguely alludes to 'चापलानि'. *Again in the last para of this chapter,* he speaks of 'बाल्यचरितचापल' Later on हर्ष accuses him of being a भुजङ्ग (a gallant, a dissolute *person*) but he repudiates that charge त्वे मित्ता and the king accepted it to be so i e he accepted that proposition or excuse (about बाण) अग्र बाहस येन यथा राजया

(अव्ययीभाव) without loss of time Read अवकेशी &c अवके • मत I do not approve of your dwelling in the midst of your kindred without seeing the great king (हर्षं), like a tree without fruit अवकेशी इव 'वन्ध्योऽफलोऽवकेशी च' इत्यमर (अवके शूये ईष्टे इति—क्षीर०) A tree without fruits is not liked by anybody अदृष्ट परमेश्वर येन that does not see the god (sun) बन्धु वसन् being in the midst of (i e in the shade of) other trees न च मन्दितव्यम् you should not be despondent (विषादिन्) by the difficulties of attendance in court nor should you be afraid of waiting upon the lord यतो०-There is one sentence from यतो to स्वामी (including the verse) The words in the verse are capable of three meanings, one applying to Cupid (मनोभव), the second to a vain master and the third to Siva (ईश्वर) The first and second are those principally intended स्वस्य इच्छया सङ्कल्पेन उपजात उत्पन्न विषय यस्य the realm of which (Cupid) springs from one's own fancy काम is called सङ्कल्पज Compare दशकुमारचरित 'क काम सङ्कल्प' स्वेच्छोपजाता विषया यस्य (with a bad king) that has under his rule as many countries as he desires स्वेच्छाया उपजाता विषया यस्य from whose mere will this world of objects springs up (with शिव) न देहीति who cannot be described as possessing a body (with काम) काम is अनङ्ग and so he cannot be called देही न देहि इति who cannot be addressed with the words give (with a bad king) A bad king though possessed of vast territory, cannot be thus addressed for fear of his punishing the suppliant शिव cannot be described as देही, because thereby one would detract from his all pervading nature मार्गै दु सम् he causes pain with numerous darts (with काम) मार्गणा बाणा मार्गण also means याचक (with bad king) मार्गण will mean 'search for truth or begging (with शिव) One has to pray to शिव with hundreds of requests or one has to search for truth about God in various ways This causes trouble मोहा काण्डे all of a sudden he snatches life (of lovers) by producing infatuation (with काम) मोहा काण्डे (a bad king) takes away livelihood (such as grants of villages &c) through his folly मोहात् काण्डे—शिव who typifies the principle of destruction takes away the lives of all, when मोह (i e तमोगुण) predominates कष्ट alas ईश्वरदुर्विदग्ध (with काम) badly burnt by शिव ईश्वरश्चासौ दुर्विदग्धश्च a conceited king C and T understand the verse differently They take ईश्वर ग्ध as 'one who is unskilled in waiting upon a king (ईश्वरे दुर्विदग्ध) This sense may possibly be extracted from the

words, but to regard that sense as the principal one (as C and T do) is wrong The subject matter of discussion is the conduct of kings and not *the want of skill of courtiers*) न्यक्कृता ययातय येन who humbles, puts into the shade Yayati &c Here is a long *list of famous ancient emperors* The story of नृग who was cursed for making delay in deciding a disputed claim is narrated in रामायण उत्तरकाण्ड chap 53 नल is well known नल was king of निषध What king is meant by निषध is not clear It is probably निषध the great-grandson of राम Vide रघु० 18 1 and हरिवंश 15 26 नहुष son of आयु and father of ययाति He was cursed to be अजगर See विष्णुपुराण IV 10 अम्बरीष is referred to in कौटिल्य's अर्थशास्त्र as a king that had conquered the six enemies (काम &c) दिलीप was an ancestor of Rama नाभाग—See विष्णुपु० IV 1 and मार्कण्डेय chap 113 ff भरत—the son of दुष्यन्त and शकुन्तला भगीरथ who brought down the Ganges is well known ययाति, son of नहुष, transferred his old age to पूरु अहङ्कार एव कालकूटविष तेन दिग्धा अत एव दुष्टा न दृष्टय his eyes are not polluted and stained with the deadly poison of conceit As he is called अमृतमय, कालकूट, which is the opposite of अमृत, is naturally suggested and अहङ्कार is compared to it न गिर his speech is not choked by the disease of the throat *due to the terrible poison* (गर) *of pride* i e he does not speak proudly गर्वे गुरुगर तेन गलग्रहगद तेन गद्गदा गलग्रह inflammation of the throat due to various causes अतिशयेन ऊष्मा एव अपस्मार तेन विस्मृत स्थैर्यं येषु नाति स्थानकानि his postures are not such that he will forget his serenity by the epilepsy of puffed up pride स्मय pride ऊष्मा stiffness In epilepsy there is loss of consciousness (विस्मृत) and the body becomes stiff (i e the man falls down in a fit) उद्दाम (overbearing) दर्प एव दाहज्वर (burning fever) तस्य वेगेन (operation) विह्वला (distressed, overwhelmed) अभिमान एव महासंनिपात तेन निर्मित अङ्गभङ्ग यस्मिन् गतानि movements संनिपात is a fatal fever in which there is a *combined derangement of the three humours* वात, पित्त *and* कफ. The योगरत्नाकर (आनन्दाश्रम ed p 98) gives the general symptoms In it there is अङ्गभङ्ग (*the limbs become stiff and painful*) मद एव अर्दित तेन वक्रीकृत ओष्ठ तस्मात् निष्क्रान्तानि (emitted) निष्ठुराणि अक्षराणि येषु A haughty man may curl up his lips and utter harsh words अर्दित is a वातव्याधि, which may affect the lips 'उद्वेष्ट्यौ दरश्चैव स्रावं मन्दितानि च । दमनौ जृम्भनौ नाशादिषमासज्ञानमनात् ॥ शिरो नासेघसितुकराद्या ... ॥'. अम्य...

शकलेषु he looks upon good men of unblemished character as jewels and not on pieces of stone He cares for नररत्नs and not for ordinary jewels In this and the following clauses बाण employs the figure of speech called परिसंख्या, of which he is very fond It occurs where an express specification of one thing, either made in answer to a question or not, tends to exclude either expressly or impliedly other similar things, i e किं भूषण सुदृढमत्र यशो न रत्नं किं कार्यमार्यचरितं सुकृतं न दोषा । In the text, the figure occurs without a preceding question 'किञ्चित्पृष्टमपृष्टं वा कथितं यत्प्रकल्पते। तादृगन्यव्यपोहाय परिसंख्या तु सा स्मृता॥' काव्यप्रकाश X Read धवलेषु गुणेषु मुक्ता भारेषु He looks upon virtues pure like pearls as decorations and not on loads of ornaments white with pearls दान वीरेषु he believes in deeds of liberality as साधन and not in the worms of elephants that are दानवत् दानवत् endowed with gifts possessed of ichor 'मदो दानम्' इत्यमर साधनम् a means of accomplishing one's object, army Elephants were one of the four component parts of the ancient Indian army सर्वाग्रसरे that is the foremost of all. He wanted such fame as would make him the most pre eminent man जीवित एव जरत्तृणम्—to him life was like rotten grass, glory was everything Life (with ordinary men) is the foremost of all (things) If we read सर्वाशा॰ then आशा means 'quarters, hopes It is a good reading गृहीत कर (tribute) यास्य, गृहीत कर (पाणि) यासाम् (with ॰पुत्रिकासु) गृहीत योग he exerts himself to subdue (*lit* to accomplish) the quarters from which he levies tribute अभियोग. exertion perseverance He makes no प्रसा योग (effort to adorn) the dolls *i e* his wives whose hand he took (in marriage) चर्मपुत्रिका dolls of leather गुणवति strung (with धनुषि), possessed of good qualities (with ॰जने) पिण्डो॰ that live on the crumbs that he gives अस्य आत्मा His soul is for serving his friends *i e* he is devoted heart and soul to his friends उपकरणम् *what helps an instrument, means i e something subservient or* subsidiary भृत्यो भुत्वम् his sovereignty is for helping his servants पण्डित त्वम्—his learning enables him to understand the worth of learned men and to help them. कृपण wretched सु हृदयम् his heart is to him a means to remember the good deeds of others or to gratefully remember the benefits received from others. साह शरीरम्—the one use that he makes of his body is to plunge in bold undertakings असि पृथिवी the earth enables him to show his skill in sword play *i e* he vanquishes

everyone in the world with his sword वि जकम् he requires the circle of kings (attending on him) for amusing himself (he does not require their help in battle) 'अथ राजकम् । रान्यक च नृपतिक्षत्रियाणा गणे क्रमात् ॥' इत्यमर प्र पक्ष his enemies only serve to show his valour (or glory) सवम् अतिशेते ०ज्ञायि सुखमेव रस तस्य प्रसृति यस्या from which flows happiness that excels other pleasures As his feet are compared to पल्लव, the happiness of serving him is compared to रस पल्लवs give shade His feet afford protection पाद च्छाया may also mean the brilliance of his sprout like (i e red) feet कृत कशिपु (food and clothing) यस्य 'कशिपु त्वन्नमाच्छादन द्वयम्' इत्यमर विश्रान्तश्वासौ सुखी च that has taken rest and feels refreshed

P 25 ll 11-24 अथ गते मक्रोत् पर्यस्ते वासरे when the day was scattered about (was drawing to a close) सहृह तपे when the afternoon sunlight, red like a young crow s mouth, was growing fainter and fainter (क्षाम *lit* emaciated), as though drunk by the cavities (सम्पुट) of the closing red lotuses सहृह् or सहृद् 1 A to unite or join क्षयिणि decreasing consumptive A consumptive also becomes emaciated Red lotuses close their cups in the evening The poet fancies that the sunlight grew faint because it was drunk the whole day by the red lotuses that were fully expanded. One may drink water with हस्तसम्पुट. शिथिलित (lessened) भिन्नवान्नित्व येन (*adj* of पतङ्ग) The sun is represented as drawn by seven horses जपा ..हे as rosy as a bunch (आपीड) of china roses अस्ता पतङ्गे when the sun stumbled (स्खलित) on to the top of the setting mountain, as though he was limping having tender feet pierced by the thorns of lotus plants The hairy growth on the stems of lotus plants is like thorns One whose feet are pierced by thorns limps and may stumble if he has to ascend to the tops of mountains व्यप्टे क्षन पादपल्लव यस्य पुर मुखे when the first part (मुख) of the night (श्यामा) came hurrying in the east (पुर), having her long tresses of slight darkness dangling about and being dark through grief at the absence of the moon अपकारेण एव श्यामालया, मेद्गन्त ०णा वसिन् The idea is that it was a moonless night and the east began to look dark श्यामा also a handsome young woman' खञ्जति *loc sing* of *pr p.* of खञ्ज 1 P to limp A lady s face (मुख) also may lose its brightness through separation and she might have her hair

rolling on her back, because not tied up A woman, whose husband had gone on a journey, was not to decorate her body &c 'हास्य परगृहे यान समाजोत्सवदर्शनम् । क्रीडा शरीर सरकार त्यजेत्प्रोषितभर्तृका ॥' कृत सन्ध्योपासन येन अन्य राज्ञा I have been misunderstood by the king निर्निमित्त = निष्कारण बद्धा distressing विषमम् full of difficulties तत्र = राजकुले न गति I cannot claim to have affection for the royal family first started by my ancestors, nor have I access to it from their time In these and the following clauses he intimates that neither his ancestors nor himself had ever before visited the court and so he is diffident as to how he might acquit himself when once there नो रोष nor do I possess that regard (of the king) which comes of remembering (former) benefits अनुरोध consideration बाल स्नेह affection that springs from serving (the king) from one's childhood गोत्रगौरवम् family position or importance पूर्व व्यम् the courtesy due to old acquaintance न प्रज्ञा लोभनम् nor can I offer the allurement of the exchange of thoughts विद्या हरम् nor can I claim the admiration due to vast learning आ दर —regard paid to fine appearance सेवा कम् skill in the changes of tones necessary in service A servant has to assume tones of humility even when exasperated For वाकु, see above p 84 वि ग्ध्यम् the cleverness requisite in the meeting of the learned वित्तव्ययेन वशीकरणम् winning over (people about the court) by expenditure of money अवश्य गन्त व्यम्—In spite of all these drawbacks I must go पुरारातिः 'enemy of the cities i e शिव He was so called because he burnt down the three cities of gold, silver and iron built by Maya for demons in the sky, air and earth 'असुराणां पुराण्यासंस्त्रीणि वीर्यवतां दिवि । आयसं राजतं चैव सौवर्णं परमं महत् ॥' द्रोणपर्व chap 202 64 भुवनगुरु the object of worship to the world गतस्य स्थति will do everything that is proper (साम्रत) when I go there

P 25 l 20—P 26 l 9 अथान्य रगात् The sentence is अथ अन्यस्मिन्नहनि प्रीतिकूटात् निरगात् In this paragraph we have a very interesting and instructive account of how an orthodox Brahmana left his home on an important undertaking धृत धौत धवल दुकूलवास येन गृहीता अक्षमाला (rosary) येन प्रास्था वर्ते having many times recited the Vedic hymns and portions of *mantras* suited to one starting on a journey प्रस्थाने भव or प्रस्थान प्रयोजनमस्य इति प्रास्थानिकम्, according to 'प्रयोजनम्' पा 5 1 109 विरूपाक्ष शिव He is so called because he has three eyes. क्षीरस्नपन पुर सर यस्या

(*adj* of पूर्जा) preceded by a bath of milk The image of शिव was washed with milk by Bana क्षीराभिषेक is even now resorted to to propitiate Rudra Compare 'अतिशुचिशैवसम्पाद्यमानविरूपाक्षक्षीरकलश सहस्रस्नपन (राजकुल)' हर्ष० 5th उच्छ्वास सुर बहुल mostly consisting of or abounding in sweet flowers &c विलेपन sandal ointment प्रथमहुता तरला तिला तेषां त्वच विघट्टन तेन चटुला मुखरा शिखा एव शेखर यस्य—whose crest was formed by the rolling and crackling flames that split open the husks of the sesame that were offered first of all and hurled about (being heated by the fire) प्राज्य (plentiful) आज्य (ghee) तस्य आहुत्या प्रवर्धिता दक्षिणार्चि यस्य whose right flame was kindled &c Flames of fire curving to the right were regarded as indicating good luck Compare 'तस्मै सम्यग्घुतो वह्निर्वाजिनीराजनाविधौ । प्रदक्षिणार्चिर्व्याजन हस्तेनेव जय ददौ ॥' रघु० IV 25, 'प्रदक्षिणार्चिर्हविरग्निराददे । बभूव सर्वं शुभशंसि तत्क्षण' रघु० III 14, 'उदर्चिष हुत्वा प्रदक्षिणावर्तशिखाकलापमाशुशुक्षणिं' हर्ष० 7th उ० 1st para आशुशुक्षणि=अग्निम् This is a Vedic word rarely used in classical literature It is variously derived from शुच् or शुष् शुक्ष—धनम्. This is again a word very frequently used in the Vedas. यथाविभवम् according to his means प्राङ्मुखी facing the east नैचिकी an excellent cow or a sacrificial cow 'उत्तमा गोषु नैचिकी' इत्यमर शुक्ल अङ्गराग (ointment) यस्य शुक्ल माल्य (garland) यस्य रोचनया चित्रा दूर्वाग्रपल्लवा तै ग्रथितानि ०कुसुमानि तै कृत कर्णपूर यस्य whose ear was adorned with गिरिकर्णिका flowers that were interwoven with the tips of दूर्वा grass that was smeared with रोचना रोचना—bright yellow pigment prepared from the urine or bile of a cow or found in its head All the three रोचना, दूर्वा and गिरिकर्णिका (a kind of white flower) are auspicious रोचना was used to ward off evil spirits and the evil eye शिखाया आसक्ता सिद्धार्थका (white mustard) येन The white mustard was believed to protect against evil spirits सिद्ध अर्थ यस्मात् माने यया whose heart overflowed with affection as if she were his mother श्वेत वास यस्या कनीयस्या स्वसा this is a personal matter mentioned only casually by the author महाश्वेतया—it is difficult to say what goddess is alluded to Both दुर्गा and सरस्वती are fair and may be called महाश्वेता We believe it is दुर्गा that is meant दुर्गा is also named गौरी and सर्वमङ्गला Here the chief point is the auspicious rites performed when Bana started The देवीभागवत says 'श्वेत शुक्ल दिवसान यस्याश्चेह समागता । महाभावसमुत्पन्ना महाश्वेता तत स्मृता ॥' सं० says 'महाश्वेता देवताविशेष रविमूर्देवतेत्यन्ये' महाश्वेतया would also mean who (मालती) was very fair अभि जस्तीभि congratulated or

ap, lauded by the old female servants वन्दितौ चरणौ येषाम् अभि॰ वृद्धैः kissed on the head by the elders in the family at whose feet he fell वर्धित गमनोत्साह यस्य मौहूर्त having made, in accordance with the opinions of astrologers, offerings to the lunar mansions to satisfy their desires i e he offered such things as were calculated to propitiate the नक्षत्र on which he started मुहूर्त वेद मौहूर्तिक (with affix ठञ्), according to 'तदधीते तद्वेद' पा 4 2 59 दत्त नक्षत्रदोहद येन हरितगोमयेन उपलिप्त (plastered) अजिर तस्मिन् स्थण्डिल (a raised plot for sacrifice) तस्मिन् स्थापितम् (adj of कलश). असितैराणा (धवलाना) कुसुमाना मालया परिक्षिप्त (encircled) कण्ठ यस्य (adj of कलश) पिष्ट पाण्डुर white with five finger marks of flour The five fingers were dipped in some powder (or flour) mixed with milk and the jar was smeared with the finger-marks by way of मङ्गल Compare 'पिष्टपञ्चाङ्गुल—मण्ड्यमानोलूखलमुसलशिलावुपस्करणम्' हर्ष॰ 4th उ॰ below मुख पल्लवम् even now आम्रपल्लवs are placed in the mouth of jars as auspicious For पूर्णकलश as being auspicious, vide notes above p 70 कुसुमानि फलानि च पाणिषु येषाम् अप्र पठि that recited the apratiratha hymn. It is ऋग्वेद X 103 अप्रतिरथ is the name of the sage who composed the hymn निजद्विजै by the Brāhmaṇas that were his dependents प्रथम चरण putting forward his right foot first The right foot, eye, hand in the case of males and the left foot, eye, hand in the case of females are auspicious

१० P 26 ll 10-18 प्रथमे मवनस्य घर्म बहु very distressing owing to summer This and the clauses up to रोमाञ्चितमिव qualify काननम् (l 14) निष्प पम terrible on account of the leafless trees पथिकजनेन नमस्क्रियमाणा प्रवेशपादपे उत्कीर्णा कात्यायनीप्रतियातना यस्मिन् in which the images of Durga carved under (or on) the trees at the entrance (of the forest) were paid homage by travellers 'प्रतिमा प्रतियातना प्रतिच्छाया' इत्यमर शुष्क सहस्रै though dried up, it (forest) seemed as though full of sprouts with thousands of tremulous long tongues that hung from (the mouths of) thirsty beasts The red and tremulous tongues resemble red and restless पल्लवs पुलकित सङ्घाते seemed to be spotted with the swarms of bees (सरघा) flying from the honey combs (मधुगोल) that were licked by bears and monkeys अच्छा निर्मला भला शस्त्राणि नखानि यस्य For पुलक in the sense of 'spots,' see above notes pp 69-70 As रोमाञ्चित follows immediately afterwards, we cannot take पुलकित in the sense of रोमाञ्चित For गोलाङ्गूल see p. 54 'सरघा मधुमक्षिका' इत्यमर

रोमा शतै bristling with horripilation with the hundreds of the stout shouts of asparagus (अभीरु) that grew on the soil burnt (by forest fires). दग्धस्थलीषु रूढा अभीरु तस्या कन्दलशतै अभीरु is a plant called शतावरी or नारायणी. When soil is burnt, it becomes more fertile, hence the word स्थूल Seeds that are lying deep down in the debris spring up vigorously after the burning of forest trees by conflagration हृदयनिर्विशेषेण not different from (i e as dear as) his own heart The com. akes भ्राता to refer to चन्द्रसेन सुहृदा is to be connected with जगत्पतिनाम्ना We may possibly take भ्राता (cousin) also with जगत्पति. We are not told anywhere that चन्द्रसेन accompanied Bana सम्पादिता सपर्या (पूजा) यस्य स्कन्धावारम् (object of आमसाद) army मणितारस्य समीपे उप० (अव्ययीभाव) मणितार was a town अजिरवतीमन्वायतन् अन्व० (अव्ययीभाव) along the river अजिरवती कृत सन्निवेश येन encamped

P 26 l 19—P 28 l 7 निर्वर्तित गमत् The principal sentence is निर्वर्तित वर नेपल्केन सह रान्द्वारमगमत् निर्वर्तित ०कर. येन who carried out the usual incidents of bathing and taking his meals याममात्र अवशेष यस्य when only one watch (of three hours) remained पट्ट पितै that were brought (near the royal gate) for tying on their heads the fillets of honour This and the following nouns in the instrumental qualify वारणे द्रै (p 26 l 27) \ पट्टबन्ध was a mark of great honour Compare 'लब्धो मनोरथदुर्लभो महादेवीपट्टबन्धसत्कारश्चामो ललाटेन' हर्ष० 5th उ० निण्डि इत्येश्च (some) brought for mounting drums (डिण्डिम) on their backs विधे प्रपितै some acquired by way of tribute, some received as presents and some sent by the rangers of the elephant depots स० says 'विक्षप वर,' we may translate 'वि० क्षिते' as collected for being despatched to various places' कौश लिक or का a present (from कुशलम्) नागवीथी rows of elephants or place where elephants were caught and trained. प्रथम ढौकितै• that were brought near for being seen with curiosity (or admiration) for the first time, that were sent at the time of despatching an envoy, and that were presented (ढौकित) by the chiefs of small villages (in forests) पल्ली a small village or settlement परिवृढ Head 'प्रभु परिवृढोऽधिप' इत्यमर स्वेच्छा वारितै that were called for the pleasure (कौतुक) of a mimic fight at will दीय मानैश्च that were given (i e put together for a sham fight) that were separated (when they had fought for some time) and were led off यामस्थापितै that were placed

at the watch (at the place where the hours of the watch were marked) सव क्षते that were collected together, as though they were mountains for constructing a dam across the ocean in order to conquer all continents The elephants were dark and big like mountains The king wanted to conquer the continents beyond the sea He would cast the hills of elephants into the sea and would thereby cross over to the other side In the Puranas the द्वीप्s are seven (जम्बु, प्लक्ष, शाल्मल, कुश, क्रौञ्च, शाक and पुष्कर) See विष्णुपु II 1 11 *ff* Sometimes they are spoken of as eighteen 'अष्टादशद्वीपनिखातयूप' रघु० 6 38, 'भुक्तादि द्वाष्टादशद्वीपे दिलीपे' and 'अष्टादशद्वीपाष्टमङ्गलकमालिनी मेदिनी' हर्ष० 6th उ० ध्वज कल्पितै that were made like so many festive days of पुष्याभिषेक, charming with banner cloths, sharp drums, conches chowries and unguents पुष्याभिषेक is the day when the king takes a ceremonial bath, the moon being in the Pushya asterism On these days the king is accompanied by ध्वज &c, which are the insignia of royalty The elephants also had these on their body श्यामायमानम्—this qualifies राजद्वारम् (p 28 l 7) The dark elephants made the gate look dark There is another sense suggested 'The day looked like night on account of the dark elephants' अनवरतचलितै सुरपुटै प्रहत मृद (पृथिव्या) अङ्ग वै —that struck the earth with their hoofs that pranced ceaselessly खुरै प्रहत मृदङ्ग वै the sound of the hoofs resembled the beating of a tabor to the accompaniment of dancing Hence the poet says 'न र्त्यमीम्'—that made Royal Glory to dance (while they themselves beat the drum) उप जातिम् with the laugh like foam spreading over the the corners of their lips, they seemed as though mocking the tribe of deer that (compared with the horses) had slow legs The idea is that the horses were swifter than deer Both फेन and हास are white सृक्किन् n corner of the lip आक्रा श्रवसम् that challenged with their joyous neighing the horse of Indra to a combat (सङ्ग्र) उच्चै श्रवस् is the horse of Indra one of the 14 jewels churned from the ocean उत्पत त्तं that as though flew up into the sky in anger against the horses of the sun, their ornamental chowries serving them as wings पक्षायमाण मण्डनचामरमाला येषाम् पक्ष इव आचरन्ति पक्षायते तुरङ्गै मानम् (राजद्वारम्) that was as though in waves with horses प्र वृत्तै returning after being sent From प्रेषितैश्च to दर्पिलं (p 27 l 5) we have words qualifying क्रमेलकुलै बहु मन्यन्तै their mouths were

ornamented with rows of cowries (वराटिका) as though they (cowries) were rows of numerical figures in counting the distance of many *yojanas* they had travelled तार च्छदै that looked as though they were patches (छेद) of evening light marked with stars The white cowries on the mouths of the camels looked like stars and their tawny skins like the yellow glow of sunlight in the evening अरुण क्षेत्रै that having their ears ornamented with red chowries looked as though they were *fields of red rice covered* with red lotuses The अरुण चामरिका looked like red chowrie and the tawny skin like a field of red rice क्षेत्र ब्रैहेयशालेय मौहिशाल्युद्भवोचितम्' इत्यमर 'ब्रीहिशाल्यो र्ढक्' पा 5 2 2 (शालीना भवन क्षेत्रम् । ढक्) अनवरत ग्रैतै having strings of charming golden bells tinkling incessantly, they seemed to be groves of old *karanja* trees with hundreds of dry pods of seed rattling on them. घुरघुरक a small bell (Marathi घुगुर) For करञ्जवीन see text p 22 l 20 अव जटालै that were full of beautiful (चित्र) tufts of woollen threads of five colours dangling near their ears The next clause is अन्यत्र आतपत्रखण्डे अतायमानम् (l 13) शरत तनुभि (umbrellas) that were white like milk freshly flowing as though they were autumnal clouds Autumnal clouds are white when a mass of water (पय पूरूल) drops from them वलय मण्डलै the circular shadow of which was annihilated by the light (आलोक) due to a mass of pearls (which encircled the umbrellas), as though they were trees of paradise A कल्पपादप yields whatever one desires and so it may yield pearls नारा पत्रै had jewels (emeralds) sticking to them, as though they (आतपत्र) were the lotuses in the navel of Vishnu पुण्डरीक and the umbrellas are white The lotus in Vishnus navel may touch the wings of गरुड who is the वाहन of विष्णु आश्लिष्टा गरुडपक्षा येषु गरुत्पक्ष is a kind of gem, otherwise called गारुत्मत 'गारुत्मत मरकतम्' इत्यमर क्षीरो दण्डै that had brilliant and large rods of coral as though they were regions (उद्देश) of the milky ocean The umbrellas were white like milk Coral is found in the sea. शेष खण्डै that had large (स्फीत) rubies sparkling on them as though they were the boardlike (i e broad) hoods of शेष It was supposed that serpents had red gems in their hoods शेष has a 1000 hoods and is as white as the umbrellas श्वेत सेविते that were resorted to by swanlike kings, as though they were the islands of the heavenly Ganges

Swans (राजहस) resort to the celestial Ganges अभि तपम् overpowering the season of summer, laughing at the splendour (or heat) of the sun, and drinking up the light of the sun The umbrellas did not allow the heat to be felt चन्द्र नतयद्भि in the shade of the umbrellas people felt as cool as in moon light There is an apparent विरोध as how can जीवलोक be turned into चन्द्रलोक? कुमुद कुर्वद्भि the (white) umbrellas made the season full of white lotuses The umbrellas look like कुमुदs There is विरोध in saying that umbrellas turned the season (it was ग्रीष्म then) into कुमुदमयकाल (i e the season of शरद्). There is another विरोध काल means 'dark' What is कुमुदमय (and so white) cannot be dark There is विरोध between ज्योत्स्ना and वासर, फेन and sky (there can be no foam in the sky) अकाल सजद्भि—the white umbrellas in the day looked like moonlight कौमुदी means 'the full moon day in आश्विन' It was ग्रीष्म then and so the poet uses the word अकाल उप श्रियम् laughing at the glory of Indra शतमतो इव शाततनवी खण्ड म् Mass श्वेतायमाने resembling conch shell The reading श्वेतद्वीपायमानम् is better than श्वेतायमानम् The royal gate seemed on account of the numerous white umbrellas to be like श्वेतद्वीप (where everything is white) For a description of it see शान्तिपर्व chap 336 'क्षीरोदधेरुत्तरतो हि द्वीप श्वेत स नाम्ना प्रथितो विशाल ॥ 8 श्वेता पुमासो गतसर्वपापा' 10 The next clause is क्षण दोलायमानम् (1 17) क्षण भुवनम् that (chowries) as though seemed to steal away the world, the eight regions of which were seen for a moment and then lost to view क्षणदृष्टनष्टानि (क्षणदृष्टानि पश्चान्नष्टानि) अष्टदिङ्मुखानि यस्य The idea is—thousands of chowries were waved to and fro So the people could see the regions beyond where they were standing between one waving of the chowries and another That interval being very short, the author says that the worlds disappeared from view after being seen for a moment आक्षे कारयद्भि—the idea is—when the chowries were uplifted (उत्क्षेप) they shaded the sun from view and so caused darkness (i e the day went away) when the were lowered down (आक्षेप), the sun again came into view (i e the day came) The poet fancies that the day was as if placed on a swing by the chowries and was made to come near and then go away as a person sitting on a swing does Mark the two accusatives दिन and गतागतानि दिन गतागतानि करोति (primitive sense of कृ), दिनेन दिन वा गतागतानि कारयन्ति चामराणि (causal) 'हृक्रो

रयतरस्याम्' पा 1 4 53 (the subject of हृ and कृ in the primitive sense is put in the instrumental or accusative in the causal) उत्सारयद्भि has been omitted by oversight after वारयद्भि उत्मा ख्यितिम् that as though drove away the rule of *Kali* rendered dark (काली) by the stain of the contact of bad kings *Kaliyuga* had set in long before हर्ष began to rule Bad kings ruled in Kali Everything that is evil and sinful is represented as dark Kali s rule must be dark with the misdeeds of bad kings *The white* चामरव *as though removed this darkness* काशेय is derived from काश with the affix ढक् विकचे विशदे (bright) काशवने पाण्डुरा दिश यस्मिन् (*adj* of *शमयम्*) विकच पादयद्भि — The white काश flowers are seen in शरद् The white chowries resemble काश and so are fancied as bringing about autumn बिस भावयद्भि —chowries are white like lotus fibres and are waved in the air So the poet fancies that chowries made the sky बिसमय शशिकरवद् शुचीना (pure, bright) हस शङ्खै that (राजद्वार) seemed like a flock of Hamsas with the conchshells in the ears of elephants Both हस and शङ्ख are white Rings of conchshell were suspended from the ears of elephants for ornamentation or as auspicious This explanation of करिकर्णशङ्ख will do in 'अ त स्फुरता मत्तमदकलकरिकर्णशङ्खायमानेन प्रतिमेन्दुना' (text p 17 ll 16 17) See below अनवरतमवतसशङ्खै &c (text p 29 l 30) कल्प कामि —the कदलिकाs (banners, plantain trees) were so many that there seemed to be a forest of कल्पलताs' माणिक्य पत्रि —the umbrellas of peacock s feathers looked like a forest of ruby trees (on account of the reddish tinge of the eyes) मन्दा क्षौमै —the white and flowing silken dresses looked like the stream of the Ganges and the white linen dresses like the milky ocean बद्ध यूथै —emeralds are green like plantain trees जय तपे that seemed to create as though a second day by the (rosy) morning hues of rubies It was afternoon when बाण saw the राजद्वार The red light shed by the rubies there was like बालातप and hence there seemed to be morning in the afternoon जयमान अन्यदिवस यस्मिन् उत्पद्यमान' अपर अम्बर (आकाश) यस्मिन् उत्पद्य पटलै —Sapphires are blue like the sky आरभ्यमाणा अपूर्वा निशा यस्मिन् The dark महानील stones produced the appearance of night in the day, hence the author uses the word अपूर्व सन्दमान अनेककालिं दीसहस्र यस्मिन् The Jumna is dark like गरुडमणि See गरुत्पक्ष above (text p 27, l 7) अङ्गा रश्मिभि with the rays of topaz it seemed to be full of charcoal

The blue topaz would look like charcoal If it was reddish, then it would look like a live piece of coal or like Mars (अङ्गारक). The next sentence is केचि शत्रुमहासामन्तै समन्तादासेव्यमानम् (l. 34) केचि विदाद्धि some did not get admission, hung down their heads (on that account) and seemed, under the guise (निभ) of the image of faces reflected in the nails of their feet, to enter their own bodies through shame. 'निभस्तु कथितो व्याजे पुलिङ्ग सदृशे त्रिषु' मेदिनी As they hung down their faces, the latter were reflected in the bright toe-nails The poet fancies that through shame they entered their own bodies in the shape of reflections केचि वैयद्धि under the guise (व्याज) of the pencil of the rays of the nails of their hands that were scattered about some (kings) seemed to hand over chowries for service to the earth which they scratched with their fingers To scratch the earth is inauspicious. The vanquished kings, being deeply engrossed in sad thoughts and having nothing to do, drew lines on the ground with their nails The rays of the bright nails resemble chowries The poet fancies that chowries were handed over to the earth (poetically represented as the queen of a king) that the latter might thereafter serve king Harsha with the chowrie 'रेपानिर्माणमुर्व्यां च्छदतृणलवन पादयोश्चाप्यपूजा दन्तानामप्यशौच वसनमन्निता रूक्षता मूर्धजानाम् । सन्ध्यायुग्मे च निद्रा दिवसन शयन मासहास्यातिरेक स्वाङ्गे वाद्य च पुसां निधनमुपनयेत्केशवस्यापि लक्ष्मीम् ॥'. उर स्थले दोलायमान इन्द्रनीलतरलप्रभापट्ट येषाम् तरल is the central gem in a necklace 'तरलो हारमध्यग' इत्यमर केचि पट्ट —the rays of the blue sapphire resemble a sword blade The poet fancies that the kings had suspended from their necks swords (instead of carrying them in their hands) in order to propitiate their lord (हर्ष) तरल (=चञ्चल) suggests that the swords flashed like sapphires केचि श्मश्रुमिरिव—the bees hovering round their faces are fancied to be the beard allowed to grow through grief at the loss of their kingdoms One who is in mourning for the *death of a relative does not shave himself* शेखरे (*chaplet*) उड्डीयमान मधुपमण्डल येषाम् भयेन पलायमान मौलि (crown of the head) येषाम् The bees on the white chaplet are fancied to be their heads (with the dark hair growing on them) running away for fear of having to submit to the humiliation of bowing at Harsha's feet अविद्यमान (हर्षात्) अन्यत् शरण येषाम् that have no protector other than हर्ष Another sense is (अविद्यमानं अन्यस्मात् शरण रक्षण येषाम्) 'who are not protected by any one else, with

this latter sense we have to construe संमानितैरिव—they were as though honoured because they did not require another to protect them 'शरण रक्षणे गेहे वधरक्षकयोरपि' हेमचन्द्र अन्तरान्तरा from time to time निष्पतताम् coming out आन्तर पृच्छद्भि that ceaselessly (अश्रान्त) asked again and again the servants that accompanied inner doorkeepers after whose track ran thousands of suppliants अद्य भविष्यति will it be to-day ? भुक्त आस्थान यस्मिन् भुक्ता कक्ष्याम् will the emperor grant an interview after sitting *in the audience-hall ? Will he come out into the outer court ?* भुक्त आस्थान यथा स्यात्तथा or भुक्त आस्थान यस्मिन् We may take 'अद्य स्थान' as one sentence and translate 'will there be an audience hall (i e will he hold his court) after taking his dinner ?' If we read भुक्त्वास्थाने, the meaning is 'will he, after taking his dinner, grant an interview in the audience-hall ? The king was to enter the hall of justice after taking his dinner 'भुक्तवान् विहरेच्चैव स्त्रीभिरन्त पुरे सह। विहृत्य तु यथाकालं पुन कार्याणि चिन्तयेत्॥' मनु॰ VII 221 आसेव्यमानम्—qualifies राजद्वारम् Connect महीपालै with अध्यास्यमानम् (occupied) प्रति कालम् that waited for the time when the emperor would be seen. एका दिशि sitting in a spot by themselves जैनै आर्हतै —we must understand the Bauddhas by जैनै as आर्हतै follows जिन and अर्हत् are epithets that are applied to the founders of both Jainism and Buddhism by their followers But in the usage of Brahmanical writers आर्हत stands for the system of महावीर (as in आर्हतदर्शन in the सर्वदर्शनसंग्रह) So जैनै is equal to बौद्धै Compare 'न जिनसेवार्पवादस्पृशानि दर्शनानि' below (text p 35 ll. 25 26) पाशुपतै —The पाशुपतs are a sect of माहेश्वरs For a brief statement and refutation of the पाशुपत system see शारीरकभाष्य on वेदान्तसूत्र II 2 37 *ff* According to them शिव is called पशुपति (the lord of पशुs i.e. the जीवs) and is only the निमित्तकारण of the world पाराशरिभि —for the meaning see above p 90 वर्णिभि —वर्णिन् means 'ब्रह्मचारिन्' (from वर्ण + इन्) 'वर्णिनो ब्रह्मचारिण '—*according to* 'वर्णाद्ब्रह्मचारिणि' पा 5 2 134 *For a longer* list of the followers of various sects see हर्ष॰ 8th उ॰ 5th para. सर्वदेशजन्मनाम् सर्वे दूतमण्डलै we know that ambassadors used to be sent to Indian courts by kings of Persia, Greece Rome &c In the frescoes in the caves of Ajanta there is a representation of a Persian embassy सर्वे पत्नीनाम्—there were so many people of various tribes and nations that it seemed as though it was the place where the primeval sages created beings of various kinds. For प्रजापतिs, see above p. 18 It was these ten

प्रजापतिs that created everything. *Vide* मनु I 36-41 लोक. रचितं made by gathering together the essence of the three worlds. अकथनीय° समृद्धिसम्भार यस्य The महाभारत is the biggest work in the Sanskrit language and yet a work of that vast extent would have fallen far short of adequately describing the glory of Harsha's gate कृत वेश्म् the position of which was effected by a thousand कृतयुगs Various meanings are possible The royal gate was so gorgeous that it would seem to an observer to have been the work of long ages Or the royal gate conveyed an atmosphere of so much purity and righteousness that as though a thousand कृतयुगs had combined to form it For कृतयुग as an era of unmixed virtue, *vide* p 45 स्वर्गाणां अर्बुदै अर्बुद is equal to 10 कोटिs 'लक्षं च नियुतं चैव कोटिरर्बुदमेव च । वृन्दं खर्वो निखर्वश्च शङ्खपद्मौ च सागरः । अन्त्यं मध्यं परार्धं च दशवृद्ध्या यथाक्रमम् ॥' विहित रामणीयक यस्य राज ग्रह that was surrounded or resorted to (*lit* accepted) by crores of royal glories

१२ P 28 ll 8-13 अभव प्राविशत् जात विस्मय यस्मिन् इयत् प्रमाण यस्य (*adj* of °जात) of this (vast) extent प्रजासृजां of those (प्रजापतिs) that created beings महा क्षय how is it that the great elements were not exhausted (in creating these numerous beings)? महाभूतs are the five gross elements *viz* पृथिवी, अप्, तेज, वायु and आकाश, from which the bodies of all beings are created परिच्छेद limit The idea is that in creating so many beings, the furthest limit of the number of atoms must have been reached and exhausted विच्छेद is a better reading, but is probably an emendation परमाणूनां परिच्छेद is more in accordance with the style of Bana who cares for अनुप्रास more than for anything else °उपरम cessation, end आकृ ति the exhaustion of all forms पुण्यभागी (refers to बाण)—because he was soon to be ushered into the presence of the glorious हर्ष तम्=बाणम् अप्रतिहत without being obstructed

१३ P 28 ll 14-30 अथ स स्वन्तरम् The first sentence is अथ स मुहूर्तादिव पुरुषेणानुगम्यमान निर्गत्य अवोचत् स =मेखलक The instrumentals from प्रांशुना qualify पुरुषेण कर्णिकारवत् गौरेण वीध्रकेन (विमलेन) कञ्चुकेन छन्न वपु यस्य समु लग्न whose waist (अवलग्न) was small being bound by a belt (शस्त्र) that was studded (बन्धुर) with ornaments of flashing rubies पदक metal plate studded with stones °पदकबन्धेन बन्धुर शस्त्र तस्य बन्धेन कृश अवलग्न यस्य In the lexicons the meaning assigned to शस्त्र is finger guard'

'अङ्कुलित्र शस्तक च तथा चाङ्गुरक्षकम्' But that meaning will not do here If we read बस्तव-च, the meaning is by a strap of goat skin' ॰शिलावद् विशाल वक्ष यस्य हरस्य (शिवस्य) वृष तस्य ककुद (hump) तस्य कूटो (राशि) तद्वत् विकट (formidable) असतट He was fair and formidable like हरवृष उरसा बिभ्रता wearing on his chest a necklace as though it (हार) were a rope to restrain the tribe of deer in the form of restless organs of sense हृषीक=इन्द्रियम् इति समानेन—the jewelled rings in his ear are fancied to be the sun and the moon brought there to inquire of them whether there existed any one in their families equal to हर्ष वह किरणै for whom room was as though made by the rays of the sun out of regard for his (पुरुष s) position, the rays being eclipsed (*lit* pulled away) by the flowing (वहत्) stream (वेणिका) of the beauty of his face विसर =समूह When there is a crowd and a way has to be made for a great man people have to be dragged out (आक्षिप्यमाण) The bright lustre of his face surpassed the sun s rays प्रसादन लब्धया obtained through the favour of his master (with ॰मालिकया), serene (with दृष्टया) लब्ध प्रसाद (serenity) यया सा लब्धप्रसादा or प्रसादलब्धा, according to 'वाहिताग्न्यादिषु पा 2 2 37 (आहिताग्नि । अग्न्याहित) आहिताग्नि is an आकृतिगण (illustrative list only and not exhaustive) मुण्डमालिका a chaplet नैष्ठ इता bearing on his bent head a white turban as if it (turban) were courtesy itself, though he occupied a position that was the centre (अधिष्ठान) of sternness As the chief of all doorkeepers his position required him to be stern in keeping discipline, yet he was courteous and had bent his head when approaching Bana C and T translate 'lifting his white turban as a token of respect This is quite wrong No one in India would lift his turban *as a token of respect* The learned authors are misled by western notions वामेन goes with ॰स्थेन and ॰ सर with कृपाणम्, which latter is the object of कलयता स्थूलमुक्ताफलानां स्फुरणेन (inlaying) दन्तुर (uneven jagged) त्सरु (handle) यस्य कलयता (goes with पुरुषेण) holding 'त्सरु खड्गादिमुष्टौ स्यात्' इत्यमर इतरेण धारयता holding in the other (i e right) hand a polished (उन्मृष्ट) golden staff, as though it (staff) were a streak of lightning without its unsteadiness अपनीत तरलता यस्या For शातकौम्भ see above p 51 शान्तिर् is from शम्त् अप रहता (with वेत्रयष्टिम्) also means 'that prevents wanton actions (of the crowd at the door) अपनीता तरलता यया अनन्तर =मुख्य चक्षुष्य =प्रिय See above p 75 द्वारे नियुक्त

दौवारिक . सम वेशी let your honour (Bāṇa) who is intent on welfare treat him with befitting behaviour प्रतिपत्ति respectful behaviour, course of conduct कल्याणे अभिनिवेश अस्य ०शिन् The word means the same thing as कल्याणिन् Compare 'आलोकयत् तावत्कल्याणाभिनिवेशी लक्ष्मीमेव प्रथमाम्' का० p 104 of P, 'एतत्प्रायेण कल्याणाभिनिवेशिन श्रुतिविषयमापतितमेव' बा० p 136 (P) आगच्छत—the plural shows the respect he paid to बाण एव ग्राह्य worthy to be thus favoured

P 28 l 31—P 29 l 25 अथ इति The first sentence is अथ तुरङ्गै आरचिता मन्दुरा विलोक्यन् (l 14) अव्यक्त इभधिष्ण्यागारमप श्यत् (l 19) वनायुजै born in the country of वनायु The words in the instrumental from वनायुजै qualify तुरङ्गै below (l 14) From वनायुजै to पारसीकै we have the breeds of horses from various countries हलायुध and विश्व give वनायुज and पारसीक as synonyms But that will not do here as पारसीक follows आरट्ट—'पञ्च नद्यो वहन्त्येता यत्र नि सृत्य पर्वतात्। आरट्टा नाम वाहीका न तेष्वार्यो द्व्यहं वसेत् ॥' The country of कम्बोज was beyond the Hindookush mountains (probably eastern Persia) and was known in very ancient times It produced one of the best breeds of horses See रघु० IV 69-70 यास्क refers to the country 'शवतिर्गतिकर्मा कम्बोजेष्वेव भाष्यते विकारमस्यार्येषु भाषन्ते शव इति' निरुक्त See पाणिनि IV 1 75 पारसीक is Persia From शोणै, we have horses of various colours तित्तिरै dappled like partridges In this para the author shows his familiarity with शालिहोत्र, the science of horses पञ्चभद्र horse having on the head and four hoofs five auspicious marks According to सं०, it is a horse whose face together with the head and four hoofs is white 'सिताश्च यस्य वाजिन शफा समस्तक मुख स पञ्चभद्र नामको नृपस्य राज्यसौख्यद ।' 'पञ्चभद्रस्तु हृत्पृष्ठमुखपार्श्वेषु पुष्पित' हेमचन्द्र On मल्लिकाक्षै, सं० says "शुक्लपर्यन्ते असिततारके नयने येषा ते मल्लिकाक्षा । उक्त च 'पृथुस्निग्धा समा चैव मल्लिकाकुसुमप्रभा । राजी यस्य तु पर्यन्ते परिक्षिप्ये तु लोचने । स हयो मल्लिकाक्षस्तु दृष्टिपर्यन्ततारक ॥' इति" They are horses on the corners of whose eyes there are *spots of white hair* कृत्तिकापिञ्जरै —सं० 'तारकाकदम्बकवल्पानेकबिन्दुक स्मापितत्वच'—horses the coat of which is marked with numerous starlike spots कृत्तिका is a cluster of six stars आयत (long) निर्मांस मुख येषाम्, अनुत्कट (ह्रस्व) कर्णकोश येषाम् सुवृत्त (well rounded) श्लक्ष्ण (soft or delicate) सुघटित (well proportioned) घण्टिकाबन्ध येषाम् घण्टिकाबन्ध-that part of the neck where bells are tied The com says "शिरसो ग्रीवायाश्च यन्मध्य स घण्टिकाबन्ध यो निगाल इत्युच्यते । तस्य सुवृत्तादि ग्रासते । यदाह 'ग्रीवाशिरोन्तर-

separated from him by another species The king's soul was in a human body, while in दर्पशात it was in an elephantine body दर्पशात —literally means 'one who destroys the pride' (of other elephants) दर्पं शातयति इति C and T strangely enough explain it as 'keen (or perhaps attenuated and lacking) in pride' श्रूयते—I have only *heard*, but never seen यदे • न्द्रमेव If it be so (i e if दर्पशात is housed here) and if there be no objection (*in seeing it*), then I shall first of all see the great elephant अतिपरवान् overcome

P 29 l 26—P 31 l 22 गत्वा च पश्यत् The principal sentence is गत्वा च दूरादेव दर्पशातमपश्यत् गम्भीर गर्जिते —by the deep sounds issuing from his throat कल low, sweet गम्भीर इलम्—the idea is —The big elephant trumpeted in deep grunts (as is usual with these animals) that sound resembled the rumbling of a *cloud* So the चातक and the peacock welcomed the sound (thinking that a cloud was near) with vociferous notes A चातक was supposed not to be able to drink the water flowing on the earth, it had to rest content with a few drops from the cloud falling direct into its mouth Hence the word वियति with चातकवदम्बके and मुदि with peacocks (नीलकण्ठ) Compare 'चातका इव तृष्णावर्तो न शक्यन्ते ग्रही तुमकुलीना' हर्ष० 4th उ० See for peacocks dancing when it thunders p 63 नियमाण कल कोलाहल यस्य This and the following words in the accusative singular qualify दर्पशात below विकचानि कदम्बानि सवदति (resembling) इति ०संवादी मद सुरा इव तस्या सौरभेण भरित भुवन येन काय कालम् that seemed as though he were the premature season of clouds wearing an embodied form Both the elephant and clouds are dark In the season of clouds (rains) one sees चातकs peacocks dancing and the कदम्ब tree putting forth buds Therefore the elephant (whose ichor resembled the odour of *Kadamba* buds) is fancied to be the season of clouds incarnate It was then the middle of ग्रीष्म and not वर्षा So the word अकाल is put in अविरल त्सुन्तम् leaving (about to leave) the fourth stage of life that had reached its perfection by his skin being marked with spots brown like thick drops of honey as though it were a lake अस्यवगाढाम् full developed (with दशाम्), deep (with सरसीम्) अविरलमधुबिन्दुवत् पिङ्गलानि पद्मनालकानि सञ्जातानि अस्या इति ०जालकिनाम् (with दशाम्) *Vide* notes on तारकिन p 42 पद्मजालकम्—marks of reddish spots on the elephant's skin 'पद्मक बिन्दुजालकम्' इत्यमर (पद्मप्रतिकृति

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5 P 29 l 26—P 31 l. 22 गत्वा च पश्यत् The principal sentence is गत्वा च दूरादेव - दर्पशातमपश्यत् गम्भीर गर्जितै —by the deep sounds issuing from his throat कल low, sweet गम्भीर ह्लन्—the idea is —The big elephant trumpeted in deep grunts (as is usual with these animals) that sound resembled the rumbling of a cloud So the चातक and the peacock welcomed the sound (thinking that a cloud was near) with *vociferous notes*. A चातक was supposed not to be able to drink the water flowing on the earth, it had to rest content with a few drops from the cloud falling direct into its mouth Hence the word त्रियनि with चातककदम्बके and मुदि with peacocks (नीलकण्ठ) Compare 'चातका इव तृष्णान्तो न शक्यन्ते मही तुमकुलीनाः' हर्ष० 4th उ० See for peacocks dancing when it thunders, p 63 त्रियमाण कल कोलाहल यस्य This and the following *words* in the accusative singular qualify दर्पशात below विकचानि कदम्बानि संवदति (*resembling*) इति ०संवादी मद' सुरा इव तस्य सौरभेण मरित भुवन येन काय कालम् that seemed as though he were the premature season of clouds wearing an embodied form Both the elephant and clouds are dark In the season of clouds (rains) one sees चातक's, peacocks dancing and the कदम्ब tree putting forth buds Therefore the elephant (whose ichor resembled the odour of *Kadamba* buds) is fancied to be the season of clouds incarnate It was then the middle of ग्रीष्म and not वर्षा So the word अकाल is put in अविरल त्यजन्तम् leaving (about to leave) the fourth stage of life that had reached its perfection by his skin being marked with spots brown like thick drops of honey as though it were a lake अभ्यवगाढाम् full developed (with दशाम्), deep (with सरसीम्) अविरलमधुबिन्दुवत् पिङ्गलानि पद्मनालकानि सञ्जातानि अस्या इति ०जालकिनाम् (with दशाम्) *Vide* notes on तारकित p. 42 पद्मजालकम्—marks of reddish spots on the elephant's skin 'पद्मक बिन्दुजालकम्' इत्यमर (पद्मप्रतिकृति

रक्तत्वात्पद्मकम् तारुण्ये हि हस्तिनां देहे रक्तबिन्दव स्यु । क्षीर०) 'चतुर्थ्यामवगाढायां लेखाबिन्दुभिराचित ' स० ०बिन्दुभि पिङ्गलानि पद्मानि (कमलानि) तै जालकि० ताम् (with सरसीम्) There is brown honey in lotuses सरसीम्— 'दक्षिणापथे हि महान्ति सरांसि सरस्य इत्युच्यन्ते' महाभाष्य (Kielhorn Vol I p 73) चतुर्थीदशा means 'the age between 30 and 40, compare कौटिल्य's अर्थशास्त्र That which is seven अरत्नि in height, nine in length, ten in circumference and is 40 years old is the best (translation p 207) आमन्द्र कर्णताल एव दुन्दुभिध्वनि येषु (*adj* of शङ्खै) अन गायन्तम् that chanted (the tune suited to) the beginning of his auspicious entrance into the fifth stage with the conch shell ornaments on his ears that were blended with the low drum like rumbling of the flapping of his ears For शङ्ख on elephant's ears, see above text p 27 l 18 At an auspicious ceremony such as the first entrance in a new house, there is the music of drums (दुन्दुभि) and conches may be blown पञ्चमी stands for पञ्चमीदशा अविरतचलने चित्रा (charming) त्रिपदी एव ललित (fine) लास्य (dancing) तस्य लयै (harmony) त्रिपदी standing on three legs, while one is lifted up This is a characteristic action with the elephant 'गानगेययोरन्यूनाधिक्ये श्लिष्टता लयो द्रुतादि वाद्यादीनामन्योन्य समत्वमिति यावत्' क्षीरस्वामी The elephant moved incessantly and he rested his body on three legs So he seemed to be engaged in dancing and there was a certain rhythmical method in his movements दोलायमान० दीर्घदेहस्य आभोग (expanse) यस्य स ०भोग तस्य भाव ०भोगता तया मेदिनी यमानम्—the idea is —by his incessantly standing on three legs, he seemed to be lessoning his weight on the earth for fear of (otherwise) breaking it (विदलन) His incessant move ments to and fro looked like rubbing the itching body against the quarters Buffaloes and elephants may rub their bodies against walls स्पर्धयन्तम् *pr p* of स्पर्धयति denominative verb from स्पर्धा आहव fight उदस्तहस्तया because he threw up his trunk (into space) उदस्त *past p p* of अस् to throw with उद् There are eight guardian elephants of the eight quarters. 'ऐरावत पुण्डरीको वामन कुमुदोऽञ्जन । पुष्पदन्त सार्वभौम सुप्रतीकश्च दिग्गजा ॥' अमर ह्वे with आ in the sense of 'to challenge to a fight' takes the आत्मनेपद only. 'स्पर्धायामाङ ' पा 1 3 31 (कृष्णश्चाणूरमाह्वयते) करपत्रम् saw ([illegible]), saw like trunk (कर पत्रमिव) स्थूला निशिता दन्ता यस्य A saw has teeth and cleaves pillars (स्तम्भ) स्थूलौ निशितौ दन्तौ यस्मिन् (with trunk) He moved his trunk armed with *sharp* tusks and seemed to cleave the world (ब्रह्मस्तम्भ) See above

p. 102 for ब्रह्मस्तम्ब. अमा मानम् he seemed to desire to go out, as though the world could not contain him His incessant movements and large body give rise to this conceit The next clause is सवत नन्दन्, the chief portion of which is सर्वत लेशिके आधोरणै च आधीय नन्दम्—to whom delight was caused by riders (लेशिक) and keepers (आधोरण) who treated him with remedies (उपचार) appropriate to summer आधीयमान ०समयसमुपचितोपचारै आनन्द यस्मिन् 'आधोरणा हस्तिपका' इत्यमर सरस वनैरिव by riders who tossed (over the elephants) creepers full of juice and sprouts and who seemed as though they were forests gathered together through long familiarity In forests also there are dancing creepers full of juice &c The elephant roamed in forests which as though came there in crowds (उपचित) to alleviate his torment If we read घनै, the words चिर चितै cannot be well-explained clouds also cause creepers to dance when they pour water over them विक्षिप्त पौरणै keepers that threw water mixed with juicy moss and bundles (विसर) of lotus stalks (on them) looked like lakes In lakes also there are waters, moss and lotus stalks The chief words in the next clause are अपि च अतिस्थवीयसा ०दण्डेन आलयन्तमिव सकल ककुभां चक्रवालम्—and who seemed to chain the circle of the quarters by his very stout bolt-like trunk स्थवीयस् comparative of स्थूल प्रति क्षिप्तेन (adj of ०दण्डेन) that was tossed aloft as though he smelt (lit took the wind) the ichor of some rival elephants प्रतिगजदानपवनास आघ्रानेन दूरक्षिप्त तेन अनेक दरेण which was wavy with small lines of wrinkles (वलि) round it as though with marks (lines) to reckon his victories in many battles Ignorant persons reckon by drawing lines on the earth or wall &c The wrinkles on the trunk are fancied to be such lines Compare 'बहुदोलम गनगणनासीम्याराववलीभिरिव' &c (text p 2" L 1) [illegible] [illegible] [illegible] च तै सह (बहुवीहि)—adj of चक्रवाल For the [illegible], see above p 76, for the seven seas p 32 and the seven continents p 3 r4 and अत्र qualify [illegible] [illegible] [illegible]—When a plant is watered it puts forth [illegible] The leaves of the [illegible] fell in the trunk seemed to be the [illegible] of his tusk the tusk being watered by the juice oozing from the [illegible] stem [illegible] [illegible] [illegible] [illegible] [illegible] It is not correct to understand [illegible] as 'a sprouting twig of pearls' In that case [illegible] cannot be properly dissolved and the [illegible] is not properly worked out [illegible] [illegible]—From the other tusk

hung down lotus fibres, which resembled रोमाञ्च due to his great zest for fighting 'विसर्पन्त्या कान्त्या'-these words are to be connected with वमन्त, अर्पयन्तं, ०हसन्त and कल्पयन्तम् सर वमन्तम्—His tusks were very white कुमुद्‌s also are white When the brilliance of the tusks spread all round, the poet fancies that he vomitted the कुमुद् bed that he had eaten when he sported in the lakes On the use of वान्त in poetry, *vide* p 50 निज पर्यन्तम्—the brilliance of tusks spreading in the world is fancied to be his fame (which is white) spreading in all directions कु • हसन्तम्—he seemed to laugh at lions that were naughty (दुर्ललित) because they had broken down some wretched worms of elephants हास is white कल्प कल्पयन्तम् he seemed to make for himself a silken veil manufactured from the heavenly tree The brilliance of his tusks spreading round his face looked like a fine white silken veil हस्त लक्ष्यमाणेन which (palate) was seen when he gracefully lifted up his trunk रक्ता वर्षन्तम् when he showed his red palate, he seemed to vomit the red lotuses he had devoured His तालु was red like रक्तांशुक and fresh किसलय A red तालु showed an excellent elephant and so did a brown (पिङ्गल) eye Compare बृहत्सहिता 'ताम्रोष्ठतालुवदना' 67 6 चूत विसृजन्तम्—the plain idea is that the ichor flowing from his cheeks (करट) was as fragrant as चूत, पारिजातक &c 'काकेभगण्डौ करटौ' इत्यमर अहर्निश • पतीनाम् that seemed to bestow on the elephants all the forests by दानपट्टक्s, on which he gracefully placed his trunk, that were rubbed with a half-cut sugarcane reed, and that resounded with a swarm of bees. विभ्रमेण (लीलया) कृता हस्तस्य शुण्डाया स्थितिः येषु अर्धखण्डित पुण्ड्रेक्षुकाण्ड येन कण्डूयन तस्मिन् लिखिते पुण्ड्र is a kind of very sweet red sugarcane करिपतीनाम्—the genitive is used in the sense of the dative दानपट्टकै is used in two senses, (1) streams of ichor, (2) royal grants declaring a gift All the clauses have an application to royal grants. विभ्रम स्थितिषि on which (royal copperplates or other edicts) the hand (royal signature) is gracefully (or hastily) made Mark the use of the word हस्त in inscriptions as in 'स्वहस्तो मम &c Intro. p XXIX footnote लिखिते suggests that royal orders are written with a pen (लेखनी) of reed (resembling इक्षुकाण्ड) वाचालिते — royal grants are loudly read by the donees (who resemble bees that seek the दान) Take away the comma after क्रियमाणम् स्थितिरि० qualifies शिर. अविरल दधानम्—the idea is —As the

heat was intense, his high head was cooled with a garland made of pieces of ice. His head on which the white pieces of ice were placed seemed to be covered with a पट्टबन्ध (fillet) studded with bright jewels. The jewels resemble stars, as do the pieces of ice. A पट्टबन्ध indicated authority. *Vide* notes p. 116 'बन्धुर सूत्रतानतम्' इत्यत्र 'सैव नक्षत्रमाला स्मात्सप्तविंशतिमौक्तिकै' इत्यत्र. As there were no pearls, but only icy pieces, the author says विभ्रमन० &c. आदौ स्थगितानि (covered, concealed) पश्चात् अपावृतानि (opened, laid bare) दिङ्मुखानि यस्या कर्णौ तालवृन्ते (fans) इव. As he flapped his large ears he screened from view for sometime the worlds and then again allowed them to be seen. Compare for a similar conceit 'क्षणदृष्टनष्टदिङ्मुख' &c. (text p. 27 l. 13). कर्णं इमीम् out of devotion to his master, he, as though fanned Royal glory resting on the couch of his tusks. A lady resting on a couch of ivory (in summer) may be fanned by a servant. The elephant is a symbol of लक्ष्मी. Further the elephant helped the king to secure राजलक्ष्मी. The flapping ears would fan his tusks. आ गतेन (1) that descended in a well proportioned shape from the backbone (with वालधिना), that was handed down through a long family in succession (with चामरेण). A chowrie was one of the signs of royalty (आधिपत्यचिह्न) and may be handed down from father to son. चलता waving (applies to both चामर and वालधि). वंश family, back-bone. आयत long. On आयत वंश०, स० remarks 'आयतवंश', वक्रवंश, शरवंश, वाल्ववंशश्चेति चत्वारो वंशा। तेषु वाल्ववंश आयत एव शास्त्रज्ञानामभिमत। तथा च 'यावत्पूरितपार्श्वश्च वंशश्चापल्लवाकृति। शुभो ज्ञेयो गजेन्द्राणामायत कुरुते सुखम् ॥' इति तैरुक्तम्। आयताद्वंशात्क्रमेण गोपुच्छवदायत इति विग्रह। समानार्थो हि वालधि शोभां करोति। यदुक्तम् 'वक्रं स्थूलं च ह्रस्वं च पुच्छं कचविवर्जितम्। समानाद्धि नागस्य भर्तुः शोककरं स्मृतम् ॥' शीकर the spray from the elephant's trunk. दिग्विजयपीता—he had drunk the waters of several rivers when he accompanied his master Harsha on the latter's दिग्विजय. अवधानदानेन निष्पन्दीकृता (made motionless) सकलावयवा येषु (adj. of वल्गनानां) अन्य वल्गनानाम् of the twistings of his body when he heard the sound of the drum borne by other elephants. क्षण शीत्कार—the idea is—When he heard the sound of drums on other elephants, he attentively listened for a moment and then again became restless and trumpeted. A person, when insulted, heaves deep sighs. The author fancies that the elephant trumpeted because it wanted to convey that it was insulted by there being other elephants

carrying drums and that it bewailed its own lot that it could not fight with those elephants. आरो मुञ्चन्तम्—the elephant scratched the ground and dropped ichor (मद) The poet fancies that the elephant did these actions through shame at the humiliation of having to bear on his back the riders (आरोहा) A person who feels ashamed scratches the ground and gives up pride (मद) अवशया (आर्द्रा) गृहीता (पश्चात्) मुक्ता कवला ते कुपिता आरोहा तेषा आरटनस्य अनुरोधेन in obedience to the shouts of the riders &c The riders shouted angrily when the elephant took up mouthfuls and then dropped them मदस्य तन्द्रा (drowsiness) निमीलित नेत्रत्रिभाग यथा स्यात्तथा अनादरात् un willingly अवजग्धेभ्य (eaten) तमालपल्लवेभ्य स्रुत श्यामल रस यस्मिन् (*adj* of मुखेन) As the juice of तमाल leaves was dark, it re sembled मद मुखेनापि—it is from the temples that ichor flows दल धैर्य he seemed as though splitting with pride It will be noticed that from these words up to सिञ्चन्तमिव सौभाग्येन, there are pairs of words, each of which begins with the same letter So the reading दलन्त is better than चलन्तम् श्व मदेन who breathed heavily as though through bravery (that finds no outlet) who swelled as though through pride मूर्च्छन्तम् also means fainting' मदेन through intoxication स्यु दानेन breaking through youth flowing with ichor He was so full of youthful energy that it, not being contained within him, as though split him up वल्गन्तम् prancing माद्य त्साहेन he was as though intoxicated through arrogance and seemed to rise aloft through his energy ताम्य सौभाग्येन he gasped on account of his own brilliance, he smeared (everything) with his grace, he sprinkled (the world) with his loveliness Heat (तेजस्) makes one languid (ताम्यद्) स्निग्ध smooth, affectionate Smooth nails in elephants were highly thought of "उक्तं च 'नखा स्निग्धा सिता शस्ता' इति" सं० परुष rough, unkind It will be noticed that the first words in each pair of clauses are contradictory as in स्निग्ध परुष and गुरु सच्छिष्यम् गुरुम् large, teacher सच्छिष्यं विनये a good disciple in modesty or discipline मृदुं soft, affectionate दृढ hard, firm (in friendship) ह्रस्व ग्रीवे short of neck. दरिद्र slender, poverty stricken सन दाने ceaselessly flowing with ichor, ceaselessly giving gifts बलभद्र is बलराम, the elder brother of कृष्ण मदलीलासु in pranks due to being in rut, pranks due to drink भद्र is an elephant of the best type. *Vide* चाणक्य's अर्थशास्त्र II chap 31 for भद्र and मन्द्र elephants and वृद्दत्तं

हिता 67 1 'भद्रो मन्द्रो मृगश्चेति विज्ञेया त्रिविधा गजा ' बलराम was notorious for drinking See विष्णु० V 25 कुल . तासु who was like a high born wife in his obedient nature आयत्तता obedience, docility जिन क्षमासु a Jina in patience जिन may stand for Buddha or Mahavira, the founder of Jainism, both of whom laid emphasis on क्षमा वह्नि मोक्षेषु he was a very shower of fire, when he let loose his wrath ना पु (1) pulling out or lifting serpents, (2) in destroying elephants Garuda is the implacable foe of serpents दपशात destroyed his rivals in battle कलहकुतूहलेषु in his eagerness for quarrels (or fights) नारद-*vide* p 18 नारद is represented as always proceeding from heaven to earth and *vice versa* with some mission or news and as fond of quarrels Note the Marathi expression '[illegible]' He is therefore styled कलिप्रिय शुष्का स्कन्देषु—In the rains one expects अशनिपात But a thunderbolt when there is no rain (no cloud) is unexpected So दर्पशात made sudden (and hence terrific) attacks (अवस्कन्द) वाहिनीक्षोभेषु (1) in agitating rivers, (2) in terrifying armies आस्यां विष यस्य स आशीविष सर्प दशनकर्मसु (1) in biting (2) in using his tusks पाश ष्टिषु (1) in drawing (sinners) with the noose in his hand, (2) in drawing with his charming trunk The word पाश at the end of compounds conveys the idea of 'beauty as in केशपाश प्रशस्त हस्त हस्तपाश The god Varuna, who in the Rigveda is represented as ruling over the moral laws of the world has a पाश as his weapon Compare 'उदुत्तम मुमुग्धि नो वि पाशं मध्यम चृत । अवाधमानि जीवसे' ऋग्वेद I 25 21 यम वेष्टनेषु he is the net of Yama in entangling his enemies 'वागुरा मृगबन्धनी' इत्यमर यम is represented as drawing the soul of a dying man with his पाश Compare सावित्र्युपाख्यान (वनपर्व 297 17) 'तत सत्यवत कायात्पाशबद्ध वशगतम् । अङ्गुष्ठमात्र पुरुष निश्चकर्ष यमो बलात् ॥' कालम् (1) dark, (2) time परिणतिषु (1) in butting with his tusks, (2) in maturity or old age Time makes one old or time brings to maturity one's actions. The elephant was dark and butted with his tusks or the elephant meant death (destruction) when परिणत as he butted against anything परिणत when applied to an elephant has a technical sense 'तिर्यग्दन्तप्रहारस्तु गज परिणतो मत हलायुध quoted by मल्लिनाथ on शिशुपालवध 4 29 तीक्ष्णकर तद ग्रहेषु in eclipsing the Sun, तीक्ष्ण करेण ग्रहण तेषु in seizing forcibly with his trunk लोहिताङ्ग the planet Mars (that is red in appearance) वक्रचारेषु (1) in crooked movements, (2) in retr

grade motion The movements of the earth and the other planets round the sun give rise at times to an apparent retrograde motion This occurs very often in the case of Mars and therefore वक्र itself means 'Mars' When Mars is retrograde it is an evil sign. अलातचक्र a firebrand मण्डल ज्ञानेषु (1) in the knowledge of moving in a circle, (2) in the false knowledge of a circle of fire If a firebrand is quickly revolved round, it produces the appearance of a circle of fire The elephant knew how to move in a circle. The com sees here a reference to difficult combinations of letters in a verse that were indulged in by certain poets like भारवि and माघ and were called चित्रबन्ध such as गोमूत्रिका. 'गोमूत्रिकामण्डले त्रिविधा हि गति । तत्रालातचक्रमुल्मुकचक्र भ्रमणं करोति'. मनो क्रमस्य—The elephant was big like a hill and he was very heroic, the result being that the king succeeded in whatever he desired A चिन्तामणि was a fabulous jewel supposed to yield whatever one desired दन्त मानस्य the elephant is now called a palace of pride or high-mindedness A palace may have columns of ivory and pearls The elephant had tusks resembling (in whiteness) pillars of pearl stones. दन्ताना मुक्ताशैलाना च स्तम्भा यस्मिन् स ०स्तम्भ निवासप्रासाद , दन्तौ मुक्ताशैलस्य स्तम्भौ इव तयो निवासप्रासाद घण्टा हरम् charming with bells, chowries and ornaments Both the elephant and the celestial car are so adorned इच्छा स्थिताया the heavenly car of nobility or high spirits moving at will The elephant conveys his master where he wishes मद क्रोधस्य to irritability he is a shower bath of scented water, dark with a cloud of ichor stream मदधारा एव दुर्दिन (rainy day) तस्य अन्धकार यस्मिन् 'मेघच्छन्नेऽह्नि दुर्दिनम्' इत्यमर धारागृह is comparatively dark and has scented water The ichor is dark and has odour सकाञ्चना प्रतिमा (image) यस्मिन् A big temple is स प्रतिम (has a golden image) The elephant also was स प्रतिम, he had a head marked with gold प्रतिमा is the part of an elephant s head between the tusks Compare 'विपुलेऽपि पृथुप्रतिमौ दन्त इव गणाधिपस्य मुखे' हर्ष० 4th उच्छ्वास, 2nd verse निकेतनम् a house, (here) temple क्रीडापर्वत has प्रस्रवण (streams) and गण्डशैल (boulders) The elephant also had प्रस्रवण (the flow of ichor) from his hill like cheeks गण्डौ शैलौ इव तौ च प्रस्रवणे (दाने) च तै सह (with दर्पदात), गण्डशैलाश्च प्रस्रवणानि (वारिप्रवाहा) च तै सह. 'गण्डशैलास्तु च्युता स्थूलोपला गिरे ' इत्यमर ('च्युता भूकम्पादिना' क्षीर०). The elephant was hard like adamant (वज्र) and had tusks and neck (तोरणम्) A मन्दिर has an arched

स्थानान्तराणि courts (object of समतिक्रम्य) भुक्तं आस्थानमण्डपं तस्य पुरस्तात् in front of an audience pavilion after he had taken his meal For भुक्तास्थान, see above text p 27 l 32 स्थितम्—the principal sentence is स्थितं चक्रवर्तिनं दर्पशातमद्राक्षीत् (p 35 l 17) The next clause is दूरा वृतम्. दूरात् (surrounded) at a distance ऊर्ध्व-स्थितेन standing erect All the adjectives qualify ०लोकेन and ०स्तम्भमण्डलेन प्रांशुना tall, the rays of which spread all round प्रसृता' or प्रसृताः अंशवः यस्य व्यायामेन व्यायतं (firm, powerful) वपु' यस्य (with ०लोकेन), व्यायामव्यायतं वपु यस्य that were as long (व्यायत) as the distance between the outstretched hands (about six feet) शस्त्रिणा armed, on which weapons were tied or that were shaped with instruments (with स्तम्भमण्डलेन). व्यायाम is the same as व्याम (Marathi वांव) 'व्यामो बाह्वोः सकरयोस्तनयोर्तिर्यगन्तरम्' इत्यमर . मौलेन hereditary (मूलं वेत्ति मूलादागतो मूले भवो वा), placed on a base or pedestal As the attendants were of ruddy complexion they are compared to golden pillars आ लोकम् near whom were sitting his distinguished (विशिष्ट) favourites हरिचन्दन is a kind of very fragrant sandal. तुषार ice. दन्त • पादे the feet of which (bedstead) were white being made of ivory, the rays of which are white like ivory The words ०तुले and ०पादे furnish the reason why the bedstead of pearl stone is fancied to be made of the moon शय भुजे who rested the whole weight of his body on his arm that was placed on the end of the bedstead दिक्षुप्त रममाणम्—the idea is —The lustre of his body spread all round like a canopy (वितानं), being blended with the rays of jewels. As the Emperor with his vassal kings was bathed in the brilliance, he seemed to be bathing in a lake, the lustre being the water and the rays of jewels lotus fibres A bath is very agreeable (सुभग) in summer वितता मणिमयूखा यस्मिन् (*adj* of ०विताने) राजकेन सह. For राजक, see p 112 तेजस-मितम्—Ordinarily every being is पञ्चमहाभूतात्मक But he, being all brilliance, seemed to be created from the atoms of तेजस् alone अनि गृहीतम् he was seized by all auspicious marks in all limbs as though in order to place him on the throne, though he was unwilling to occupy it The idea is—all his limbs had the auspicious signs as required by the सामुद्रिकशास्त्र One who has such signs becomes a king If a person be unwilling to sit in a place, he has to be made to occupy the place by being seized The word गृहीत has two senses 'seized, accepted' C and T think that in this clause there

is probably a reference to the facts underlying Hiuen Tsang's story that Harsha at the advice of a Bodhisattva refrained from mounting the *'simhasana'* We do not think there is any such reference The author indulges in an उत्प्रेक्षा on *seeing the king occupying the throne and his great brilliance* Compare 'लक्ष्मीरपि रागाविष्टेरिवाधिष्ठितसर्वाङ्गाम्' (कादम्बरीम्) का० p 186 of P गृहीत ब्रह्मचर्यं येन who was observing the vow of celibacy There is विरोध between गृही चर्यम् and आ क्ष्मा. Compare 'द्यूतं च जनवादं च परिवादं तथानृतम् । स्त्रीणां च प्रेक्षणालम्भमुपघातं परस्य च ॥' मनु० 2 179 (ब्रह्मचारी वर्जयेत्) The विरोध can be got over by taking आ क्ष्मा as meaning 'who was possessed of royal glory' गृ० may be explained in this way According to Manu, a householder who was devoted solely to his wife and observed certain rules about cohabitation was as good as a ब्रह्मचारी 'ऋतुकालाभिगामी स्यात्स्वदारनिरतः सदा । पर्ववर्जं व्रजेच्चैनां तद्व्रतो रतिकाम्यया ॥ निन्द्यास्वष्टासु चान्यासु स्त्रियो रात्रिषु वर्जयन् । ब्रह्मचार्येव भवति यत्र तत्राश्रमे वसन् ॥' मनु० III 45 and 50 The com refers to a curious tradition "या त्वेवमनुश्रूयते 'यावन्मया न सकला जिता भूमिस्तावन्मे ब्रह्मचर्यम्' इति श्रीहर्ष प्रतिज्ञातवान् । द्वादशभिश्च वर्षैर्जित्वा तां महिषीमभ्रमीत् 'प्रतिज्ञा मे निर्व्यूढा' इति । ततो रोषात् 'अहमपि द्वादशवर्षं ब्रह्मचर्यं चरामि' इति सा प्रतिज्ञामकरोत् । इति ब्रह्मचर्येणाशाकालोऽतिवाहितः" We may explain गृहीत० as गृहीता ब्रह्म वेदस्य चर्या येन 'who practised the study of the Veda' In the next clause also there is an apparent विरोध प्रतिपन्न (accepted) असिधाराधारणव्रत येन A ऋषि has nothing to do with wielding a sword So he could not be called a consistent (अविसंवादिन्) ऋषि, as he wielded a sword But there is no inconsistency in his wielding the sword for protecting the good and the distressed and in being a saintly king (राजर्षि) प्रति० suggests another sense 'who wields the sword against those that come to him for protection' प्रतिपन्नेषु असिधाराधारण व्रत यस्य If he does so, how can he be called a राजर्षि (whose first duty is to protect)? Compare मनु I 89 and 10 80 प्रति० also means 'who observes the vow called असिधाराव्रत' A ऋषि would observe such a व्रत It is explained as 'यत्रैकशयनस्थापि प्रमदा नोपभुज्यते । असिधाराव्रतं नाम वदन्ति मुनिपुङ्गवाः ॥' *Vide* मल्लिनाथ on रघु 13 67 विषम धर्मं who firmly clung to धर्म as though through fear of stumbling in his steps placed on the uneven path of kings विषम (uneven, difficult to carry out) राजमार्ग (royal road, the duties of kings) तस्मिन् विनिहित पद (foot, position) तस्य स्खलनं (stumbling, deviating)

तस्य भिया (भीत्या). One who is afraid of stumbling on a public road supports himself (गृह्य) on a stick. भीते...सेव्यमानम् who was attended whole-heartedly by Truth that had obtained his word, as though it (truth) were afraid. The idea is— all kings had given up truth; he alone stuck to it whole-heartedly. One who is abandoned by others becomes afraid and goes to another who would promise to protect him. स्थया वाचा (रक्षणरूपया चैव). Truth resorts to speech i. e it is word that must be kept. वारविलासिनी nautch girl प्रतियातना reflection. In the ten toe-nails of his feet the girls were reflected. The poet fancies that the ten quarters (the ten reflections) were bowing to him. दीर्घै...वेक्षमाणम् with his long glances that reached the ends of the quarters he seemed as though to examine what the regents of the worlds had done or left undone. Bāṇa seems to use the word लोकपाल in the sense of दिक्पाल. The दिक्पाल्s and लोकपाल्s are eight, but slightly differ. 'इन्द्रो वह्निः पितृपतिर्नैरृतो वरुणो मरुत् । कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात् ॥' अमरः. 'सोमाग्न्यर्कानिलेन्द्राणां वित्ताप्पत्योर्यमस्य च । अष्टानां लोकपालानां वपुर्धारयते नृपः ॥' मनु 5 96. मणि...करैः—मणि . पृष्ठे प्रतिबिम्बिताः कराः (किरणाः, हस्ताः) यस्य. The sun's rays were reflected in his footstool (पादपीठ). One who makes a request may fold his hands at the feet of the king. भूषणप्रभया समुत्सारण (driving away) प्रेत इव पर्यन्ते मण्डलं (circle, ring) येन. The idea is—daylight was eclipsed by the brilliance of his ornaments up to a certain distance from the king on all sides, beyond that he was surrounded by daylight as in a circle. So the poet fancies that daylight performed प्रदक्षिणा round him. The reading गलितोष्माणम् would mean 'whose pride (or heat) was gone' गौरवेण ऊष्मा येन. He was so brave that he could not endure that the mountains should remain stiff before him. Heat (ऊष्मा) causes distress. वेला .सागरम्—his personal grace being compared to the ocean, the white sandalwood paste applied to his body to alleviate heat is compared to the foam of the ocean. The reading भूभृद्‌भिः would mean 'that support the earth, kings.' The com. connects गौरवेण with 'वेलासागरम्' 'महत्त्वेन हेतुना सर्वं भुवि'. This is not bad. ... निश्चेष्ट on account of his greatness in wielding the sole sovereignty of the world. प्रतिरूपं ... When the vassal kings fell at his feet, his image was reflected in their crest jewels. He could not endure that the kings should honour anyone else (even though his own reflection). Com-

pare 'य करधुतधौतासिप्रतिबिम्बितेनात्मनाप्यदूयत समितिषु सहायेन' हर्ष० 4th उ० 2nd para दर्पे दधानम् who bore royal glory that, under the guise of the breezes of chowries, as though heaved many sighs through the pain of pride He had snatched the राजलक्ष्मी of other kings This rankled in her heart and she heaved deep sighs—the breezes set in motion by chowries दु समासते अस्ता मिति or दु ए असिका इव poignant pain or grief सकल श्लिष्टम्—At the time of the churning, लक्ष्मी (the wife of विष्णु) rose from the *single ocean*, but he was embraced by लक्ष्मी that came to him bringing the *entire* लावण्य (beauty, salt) of the *four* oceans This shows his superiority over विष्णु In the case of विष्णु, लक्ष्मी did not bring all लावण्य (as the sea is still very salt) लवणस्य भाव लावण्यम्. In his case, लक्ष्मी brought all the लावण्य (beauty) आभरण राशाम् he as though distributed among the vassal kings thousands of rainbows produced from the radiance of his ornaments, as though they were sent by Indra as a present to him (हर्ष). The rays of his jewels presented rainbow colours and spread over his vassals The poet insinuates that even Indra sent presents (इन्द्रधनु) to हर्ष प्राभृतम् present 'प्रकर्षेण आराधनार्थं आभ्रियते ढौक्यते स प्राभृतम्' क्षीर०. For वि राशाम् compare above 'विलम्भमानमिव सर्वकाननानि करिपतीनाम्' text p 30 ll. 21–22 मधु honey, wine सम्भा . वर्षन्तम्—There is विरोध in his showering मधु when he had given it up But he had given up (drinking) wine and he was very sweet in conversation. परित्यक्तमपि (as an *adj* of the king) would mean 'though he was so poor, (still he showered मधु)' The words अमृत, हृदय and श्रियम् in the three following clauses are similarly श्लिष्ट काव्य मन्तम्—One vomits what one has eaten or drunk In discu s on about poetry he poured out sweet words that were all his own (which he had not copied from anyone else) He had not drunk अमृत (only the gods did so) and yet he poured it out विश्रम्भ०—In confidenti al conversations, he exhibited his हृदय though he did not draw *it out (of his body)* *What is meant is he showed his real* thoughts, though the persons speaking with him did not draw him out प्रसादेषु . पयन्तम्—लक्ष्मी is निश्चल in him (and not चञ्चल as in other kings) and yet in showing favours he distributed it in various places (that is made लक्ष्मी leave himself) What is meant is that he distributed श्री (wealth) among worthy objects (स्थाने) वीरगोष्ठीषु in meetings of heroes When he heard about the heroic deeds of his soldiers that had secured a

victory his cheek became thrilled. The poet fancies that the thrill (रोमाञ्च) was due to the message of love whispered in his ear by जयश्री (victory) Love causes रोमाञ्च, which is one of the eight सात्त्विकभाव Vide p 79 उपांशु adv secretly अस्ति - पार्थ कथासु in talking about his past fights with warriors, he cast his glance at his favourite sword, as though it (दृष्टि) were a shower of स्नेह (affection, oil) He lovingly looked at his sword as his trusty companion in battles. When fighting is over (अविग्रहत्व) oil is applied to swords in order that they may not get rusty. (परिहास.. पतत्सु—when he smiled at jests, the rays of his teeth spread round the kings The pure rays of teeth are fancied to be his good will (pure meaning) towards them One who is afraid of great heat (प्रताप) will gain confidence, if a clear reservoir (of water) be shown to him)(उदग्र...स्थितस्य—there is विरोध in saying that he was उदग्र and yet stood in स्थाय alone स्थाये स्थितस्य means (in a secondary sense) 'he held fast to the path of right') The words अतीते, अभूमौ, अविषये, अमार्गे, अविदूरे, अविदिते all mean the same thing and all the clauses are to be explained similarly, connecting स्थितस्य with each अतीते गुणानाम् (स्थितस्य) who stood beyond the reach of गुणs. The idea is —he was perfect in virtues, he was wanting in none and so there was no scope for any गुण to come to him and make him perfect. अभूमि बाम् boons could not make him more prosperous than he already was अविषये . अर्थानां he was beyond all comparison and there was nothing which धन could accomplish for him. अदृष्ट स्थितस्य he had an unprecedented vastness of glory (or wealth) All the words from अरुण to पुरुषेदैह have two meanings, one referring to his body and the other to some देवता अरुण (red) [illegible] [illegible]. All the instrumentals qualify वपुः [illegible] (the chariteer of the sun) [illegible]. [illegible] (of graceful gait) [illegible] (slow) [illegible] (thighs) [illegible] ([illegible]) [illegible] (like the weapon thunderbolt) [illegible] (f rearm) [illegible] [illegible] ([illegible]) [illegible] [illegible] shoulder was stout like that of a bull [illegible] ([illegible]) [illegible] [illegible] [illegible] Canto VIII 1[illegible] [illegible] (bright) [illegible] (like resembling the ripe [illegible]) [illegible] ([illegible]) [illegible] [illegible] ([illegible]) [illegible] (glance) [illegible] [illegible] [illegible] specially [illegible] Compare [illegible] [illegible] There is an [illegible]

nation प्रसन्ना अवलोकिते यस्य This explanation keeps the symmetry of the passage The first word in each clause is a देवता That will be departed from if we take अवलोकित as the देवता प्रसन्ना means 'wine', which is generally personified as वारुणी देवता बभूव वारुणी देवी मदाघूर्णितलोचना।' विष्णुपु० I 9, 92 'गन्धोत्तमा प्रसन्नेरा' इत्यमर The only objection is that वारुणी is not a देवता to which any honour would be paid by बाण and who would hardly be enumerated along with धर्म, कृष्ण &c कृष्णा केशा यस्य, कृष्ण केशेषु यस्य P 33 मांसलाभि (thick) मयूखमालाभि मलिनित (darkened) रहीतल येन (*adj* of ०पीठे) माणिक्यमालया मण्डिता मेखला (girdle, centre) यस्य महानील was a kind of blue gem कलि चरणम्—to plant one's left foot on another's head is symbolical of utterly humiliating him कलि, being an age of sin, is dark The poet fancies that the blue footstool on which the kings foot rested was the head of कलि, the idea being that Harsha's reign ousted the evil age of sin आक्रान्त क्षम्—who looked like the child Krishna (पुण्डरीकाक्ष) that trod on the line of the hoods of कालिय The foot stool of blue gems looked like the dark hoods of कालिय हर्ष was lotus-eyed (पुण्डरीकाक्ष) The serpent कालिय was in the waters of the Jumna and rendered it poisonous No tree except a कदम्ब grew on its banks कृष्ण threw himself from the कदम्ब into the river and trampled upon the hoods of the serpent The serpent and its wives begged कृष्ण to be merciful कृष्ण said 'नात्र स्थेय त्वया सर्प कदाचिद्यमुनाजले। सभृत्यपरिवारस्त्व समुद्रसलिल व्रज॥ मत्पदानि च ते सर्प दृष्ट्वा मूर्धनि सागरे। गरुड पन्नगरिपुस्त्वयि न प्रहरिष्यति॥' विष्णुपु० V 7 75-76 क्षौमवत् पाण्डुरेण pale like fine linen (with प्रतानेन), क्षौमेण पाण्डुर तेन pale-white with fine linen (with ०बन्धेन) ०प्रतानेन यन्तम्—The bright rays of the toe nails spread over the earth, the poet fancies that they were the पट्टबन्ध, which he conferred on the earth and thus raised her to high rank The earth is often spoken of as the wife of a king A crowned queen wears a पट्टबन्ध (tiara) of fine silk or linen *Vide* notes on पट्टबन्ध p 116 All the words from ०लोहितौ to ०चिह्नौ qualify चरणौ अग्र लोहितौ-his feet were naturally red The poet fancies that they became red because the लोकपाल्s did not bow to them for लोकपाल see above p 140 सकल धारयन्तौ—the idea is —when the vassal chiefs bowed their heads at his feet, the yellowish (अपीत) brilliance of his feet resembling the पद्मराग (rubies) spread over them, the rosy light of his feet resembled the rosy hues of evening, when the disc of the luminary (the sun) sets His

feet also deprived all powerful persons (तेजस्विन्) of their might. His feet as though drank (पीत) the light of rubies अशेष...रागम्—the hue of his feet was like that of the honey in the flowers of the chaplets on the heads of kings (which heads were placed on his feet). सततम...रहितौ—his feet were never left by bees because they were attracted by the fragrance of the chaplets (उत्तंस) of the chieftains who bowed their heads. The dark bees looked like the heads of his enemies covered with hair (their crowns being wrested from them). 'कुसुमसंस्तरणे मौ कर्णपूरेऽपि शेखरे' इत्यमरः संवाहनं shampooing. श्रियो...करपल्लवौ—his red feet resembled red lotuses and were charming (i. e. लक्ष्मी waited on them to shampoo them). लक्ष्मी is represented as dwelling in a red lotus. Mark the name पद्मालया given to लक्ष्मी. Compare 'अधोमुखेन चक्षुषा लिखन्तमिव लक्ष्मीकरपल्लवसंवाहितानि पदभवनानि दिनकरम्' हर्ष० 4th उ. कमलशङ्खमत्स्यकराः तेः समार्थ तलं पद्योः तयोः भावः ... तया ... The soles of his feet were marked with lines that resembled a lotus, conch &c. These are looked upon as very auspicious signs and as indicative of greatness. चतुर... चिह्नौ इव that had marks announcing his sovereignty of the four oceans. There were four marks कमल, शङ्ख, मीन and मकर and these four indicated that he would rule over the four oceans (i. e the whole world). ऊरुस्तम्भाभ्याम् and the following instrumentals are to be connected with करमचरणाम्. ऊरुस्तम्भाभ्याम् his thighs were like huge (pestle-like) tusks of दिग्गज. दिग्गज... कम्पुरान्तराभ्याम् that were uneven (or charming) on account of the obstruction caused by the block of flesh over the knees. For मांसपुट see notes p. 52. The evenness of his thigh was broken by the protuberant (fleshy) part above the knee. उद्वेल: (rising beyond the usual water line) समुद्रवेलाभिरिव. [illegible] शोभाम् ऊर्वोः. His thighs that were charming looked more beautiful by being rubbed over with the polishing powder of white cuttle-fish bone (फेन). The ocean also looks charming with foam. मलय... मूलाभ्याम्—at the foot of sandal trees, serpents (भोगिन्) dwell, in whose heads jewels were supposed to exist. The roots of his thighs were coloured by the head jewels of kings (भोगिन्) that bowed at his feet. [illegible] [illegible] 'भोगी [illegible] [illegible] [illegible] [illegible], [illegible] [illegible] [illegible] [illegible]. His fair thighs were like [illegible] pillars. Pillars support weight. His thighs

earth His mind cared for the government of his kingdom Compare for a similar conceit 'विशालवक्ष स्सलोपल्वेदिकोत्तम्भन शिलास्तम्भाभ्या ऊरुदण्डाभ्याम्' (text p 10 ll 7-8) The words from अमृत पाण्डुना to ०शोभिना qualify both अधरवाससा (lower garment) and ०निर्मोकेण (slough of the serpent वासुकि) For mountain मन्दर as the churning handle and the serpent वासुकि as the rope (नेत्रम्), see notes p 52 The king looked like मन्दर and his lower garment like slough ०पिण्डवत् पाण्डुना (०वाससा), ०पिण्डेन पाण्डुना (with ०निर्मोकेण) As अमृत was churned out of the ocean, its foam might have stuck to मन्दर मेखला girdle, the central part of a mountain The garment was covered with the jewels of the girdle she wore The slough had the rays of the jewels on the centre of मन्दर नितम्ब hips, slopes ०आसङ्गिन् in contact with, clinging पय water, milk It was the क्षीरसागर that was churned नेत्र शोभिना charming by the texture of the silken (नेत्र) threads, charming on account of being placed on the rope 'स्वाज्जटांशुकयोर्नेत्रम्' इत्यमर , 'नेत्र मन्थगुणे वस्त्रभेदे मूले द्रुमस्य च' मेदिनी अघनेन मानम्—the king looked like the expanse (आभोग) of the world He had a second garment (upper one) The world also has अम्बर (the sky) अघनेन not thick (*i e* fine), without clouds स गणेन spotted with stars of various colours, full of stars (sky) उपरिकृतेन that he wore on the upper part of his body, that is overhead इभ राजमानम्—his broad (उर) chest (उर कवाट panel like chest) is compared to स्फटिकतट and he himself is compared to कैलास इभ मसृणेन (applies both to ०कवाटेन and ०तटेन in the same sense) glossy though hardened by being struck with the tusks of elephants The king was struck in battles and elephants are found in the कैलास range अपर्याप्त अम्बरप्रथिमा यस्य which was not contained within the limits of his dress (coat), which was not contained within the limits of the sky वाहिनी army, river सङ्क्षोभ shock, agitation कैलास is white and very high and so is chosen for comparison श्री पातितेन (हारदण्डेन)—his long necklace looked like a dividing line for separating the respective realms of glory and learning The proper sphere of सरस्वती is the mouth and of राज्यश्री the chest (on which it is represented as resting) So the necklace at the neck serves to separate these two शेषेणेव—the necklace resembled in colour the शेष serpent तस्य (हर्षस्य) भुजस्तम्भे विन्यस्त समस्त भुभार तेन लब्ध विश्रान्तिसुख तेन प्रसुप्तेन शेष is supposed to support the earth Compare 'त्रिभुवन भारधारणसमर्थं शेषफणामण्डलोपकरणैरिव कल्पितम्' हर्ष० 4th उ० and notes

thereon The poet fancies that the necklace lying on his chest is the serpent शेष gone to sleep because it has no longer to support the earth परिवेष्टित वन्धरा यस्य जीविता स्वलम्—His chest was covered with the pure rays of the pearls of the necklace They looked like a bark garment (चीर) which is worn when a person carries out the vow (दीक्षा) of making a gift of all he possessed as long as he lived In this one may see a reference to the practice of Harsha as narrated by Hiouen Tsang, of giving everything in charity once every five years *Vide* Intro XL In the विश्वजित् sacrifice, everything was given away 'स विश्वजितमाजहे यज्ञ सर्वस्वदक्षिणम्।' रघु० IV 86 अज मद्दीधरम्—In this clause, the principal part is अरुणे धरम्—with the reddish rays of the jewels of the armlets (he wore on the upper arms) he seemed to be a mountain of rubies having as though outstretched canopy like wings of jewels Formerly Mountains had wings, *vide* p 84 प्रसारित मणिमय पक्षवितान यस्मिन् In अज मैवङ्कि there are three उत्प्रेक्षाs suggested by the spreading rays of the jewels on the armlets अन रोहद्भि as if they (rays) were other arms freshly growing with the desire of vanquishing Vishnu Vishnu has four arms, so the king in order to rival him had as if growing on his arms others in the form of the rays 'अजा विष्णुहरच्छाया' इत्यमर बाहुरेव उपधान (pillow) तस्मिन् शेते इति शायिनी बाहू गरुङ्कि लक्ष्मी is poetically represented as resting on the arm of a king Women used to place a lotus as an ornament on the ear The rays of the jewels resembled the honey in a lotus (which is yellowish red) भुज मैवङ्कि —the pencils of rays looked like long avenues that served as the outlets for the प्रताप (prowess bright light) of his arms. भुजाद् ज्म यस्य In the next clause the principal part is अति दृरनम्—with his very long arms he simultaneously deprived the regions and their guardians of their आयति (length might or greatness) 'स्यात्प्रभावेऽपि चायति' इत्यमर Long arms were looked upon as a sign of greatness For दिङ्नाग, see above p. 110 रक्त गर्नेन which (arms) were the bolts to all the paths of लोकालोक A bolt blockades the path leading to a destination beyond the door लोकालोक is a mythical mountain in पुष्करद्वीप, the last of the seven द्वीपs On the other side of the mountain there was complete darkness and on this side the sun and light See विष्णु पु० II 4 'लोकालोकस्ततः शैलो योजनायुतविस्तृत । ततस्तम समावृत्य तं शैलं सर्वत स्थितम् । तमश्चाण्डकटाहेन समन्तात् परिवेष्टितम् ॥' 95-96 Vide 'लोकालोकस्तुरिव पूर्ण पुरारति

सञ्जहार जालकानि रोचिषाम्' हर्ष० 8th उ० last para. His arms protected the world up to लोकालोक सकल गलेन also means 'that were the bolts to the vision of all people i e that arrested the sight of all people by their prowess चतु कारेण that were the stone wall to the ditch (खात) of the circle of the four oceans He ruled over (i e protected the earth girt by) the four oceans Ordinarily it is the ditch that surrounds the wall But his wall like arms protected (surrounded) the ditch-like oceans सर्वे पञ्जरेण—He had vanquished all great kings by the adamantine power of his arms A राजहंस (swan) may be confined in a cage (पञ्जर) भुवन तोरणेन—The लक्ष्मी (i e the dominion) of the worlds came to him (lit entered him) by the power of his arms A person makes an entrance under an auspicious तोरण (arch) His arms were decked with jewels and so are said to be मणितोरण सोदर्य दिङ्मुखानि—the idea is —his red lip cast its red lustre in all directions The poet fancies that the red lip was कौस्तुभमणि that had become a part of his mouth with the desire of kissing लक्ष्मी, its sister, (that dwelt with the king) Both लक्ष्मी and कौस्तुभ were born of the ocean, when the fourteen jewels were churned out and so are here said to be सोदर्य दिङ्मुखानि is the object of सिञ्चन्तम्, which qualifies इयन् below The redness (राग) of the lips spreading all round is fancied to be the exudation of the पल्लवs (that are red) of पारिजात अन्तरान्तरा at intervals प्रकीर्यमाण विमलाना दशनशिखाना प्रतान वेषु (adj of स्मिते) शिखा ray of light अन्तरा दर्शयन्तम्—the idea is —when he smiled at the jests of his friends, bright rays from his white teeth shot forth The poet fancies that the king displayed the light of intelligence to लक्ष्मी that is by nature dull. The two clauses ending with प्रेषयन्तम् and विसर्जयन्तम् are to be connected with सुहृ स्मिते मुखेन जनित इन्दुमन्देह तेन आगतानि His face was like the moon कुमुदs are white like सित and open at night The poet fancies that कुमुद lotus plants in the form of smiles had come mistaking his face to be the moon He sent them away in the form of the spreading rays of his teeth स्फटिकवत् धवला दशना तेषा पङ्क्ति तया इता कुमुदवनशङ्का तया प्रविष्टाम् His smile was like autumnal moon light which rests on कुमुदs blooming at night मदिरा जाताना गन्ध गर्भे यस्य भरिता सकला ककुभ दिश येन His mouth (that had partaken of ताम्बूल) emitted a fragrance like that of wine, अमृत and पारिजात मदिरा, अमृत and पारिजात were among the jewels

churned out of the ocean, when their combined fragrance must have spread over the world मदिरा गर्भेण may also mean '(his mouth) that had the fragrance of ambrosial wine and पारिजात (a fragrant powder)' For पारिजात in this sense, see text p 9 l 27 'अतिसुरभि पारिजातकपरिमलमुचा मुखेन वसन्तमिव वमन्तम्' विकच वक्त्रेन—the fragrance of his breath was as though continuously inhaled by his high overhanging nose which was the pericarp cup of his lotus like face चक्षुष कुर्वाणम्—the brilliance of the white of his eye spread all round It seemed as though the world was flooded by the Milky Ocean rising high (उद्वेल) at the rise of the moon of his unsurpassed face अपूर्व वदनमेव चन्द्र तस्य उदयेन उद्वेल क्षीरोद तेन प्लावितानि विग्रहिणी = शरीरिणी The female chowrie bearer was reflected in his bright cheek The poet fancies that in the form of reflection he bore the embodied सरस्वती in his mouth सरस्वती is described as मुखनिवासिनी or रसनाग्रनर्तकी शोचिषा = कान्त्या लोहितायित लोहितायित यस्य लोहितायित *past p p* of लोहितायति (or ते) denominative verb from लोहित, according to 'लोहितादि डाज्भ्य क्यष्' पा 3 1 13 and 'वा क्यष' पा 1 3 90 सरस्वतीर्ष्याकुपिता लक्ष्मी तस्या प्रसादने लग्नेन The idea is —The red rays of his crest jewel *rendered his fore* head red The poet fancies that the redness of the forehead was due to the अलक्तक dye of the feet of लक्ष्मी sticking to his forehead when he bowed at her feet to appease her लक्ष्मी was angry because he showed preference to सरस्वती Sanskrit poets delight in dwelling upon the feud between लक्ष्मी and सरस्वती आ यन्तम् the principal idea is he was listening to the sweet (कल) song of bees that served as an ornament (अवतंस) to his ear' The author indulges in a metaphor derived from playing on a lute आपाद वादयताम् (of bees) that played on the small lute made up by the curved ends (कोटि) of the jewel in his ear ring and which (lute) was surrounded (वलयिनी) by a web of strings (तन्त्री) in the form of slightly red rays (of the jewels) The reddish rays resemble the copper strings of a वीणा आ चरणानाम् the bees constantly moved their feet (i e they hovered round the कुण्डलमणि) One playing on a lute has constantly to move his fingers उप सित—as if they worshipped him by playing on a lute It is from उपवीणयति a denominative verb स्वर धारदे (may be construed both with the king and with कविन्) who was proficient in the understanding of the analysis of notes (with स्वर); that (कविन्) was eminent by its judicious evolution

of the notes The musical notes are seven 'निषादर्षभगान्धारषड्जमध्यमधैवता । पञ्चमश्चत्यमी सप्त तन्त्रीकण्ठोत्थिता स्वरा ॥' इत्यमर . The next clause 'उत्फुल्ल केशान्तम्' describes a wreath of full blown मालती flowers that was placed on his locks परिकलित केशान्त यस For मुण्डमाला, see text p 9 1 19 राज वल्येनेव—the wreath of white मालती flowers was like moonlight and bright rays of nails The poet fancies that it (मालती wreath) was the moonlight of the nails of राजलक्ष्मी when the latter took hold of his hair in playful dalliance मुख मण्डलेन—the मालती wreath was like the halo (परिवेश) of the moon, viz his face शि खुडा proceeding from the ornament in his top knot शिखण्ड —चूडा शिखण्ड मानम् The blending of the bright light of pearls and of the rays of dark green emerald in his top-knot presented the appearance of the braidlike stream of the Ganges and the Jumna at Prayāga (Allahabad) The poet fancies that the confluence of the holy rivers came of its own accord for anointing him as king At a kings coronation (अभिषेक) the water of holy rivers is used The water of the Ganges is white and of the Jumna dark अन्यो वृजिनेन turbid by being mixed with each other (with वारिणा and कलापेन) वृजिन also means 'curved (with वारिणा) In the next clause 'श्रमजल सवत' (l. 32) the chief part is 'वार सर्वत '—whose loveliness was being eclipsed on all sides by dancing girls All the words in the instrumental plural (feminine) are to be connected with विलासिनीभि श्रम लेखाभि whose crescent like foreheads were blackened by the darkness (कालिमन्) produced through the mark of thick black agallochum *tilaka* that melted by the drops of perspiration, as though it (darkness) were a dark callosity (किण) due to their repeated prostrations at his feet that were agreeable on account of their coaxing requests If ones forehead is rubbed repeatedly in prostrations, a dark mark (किण) may be produced चाटु m. n endearing words अभित मानसै enveloped by their flashing necklaces (or garlands) that rose up from their agitated hearts, as if they were masses of उत्कलिका The word मानस has three senses here The हार rolled (through dancing) on their swelling bosoms (मानस) उत्कलिका longing, wave Their minds were agitated with longings The मानस lake is tossed by waves विलास जैयन्तीभि that as though rebuked Lakshmi herself in jealousy with their charming creeper like eyebrows that were tremulous (चटुल) with their playful

movements (वलन) भ्रू एव लता तस्या आकल्पे (ornamentation) The eyebrow becomes curved in threatening a person The reading भ्रूलताकल्पे of B is more easy आ कर्षन्तीभि drawing (captivating) him (इर्प) by their long (deep) sighs thick with perfume as though they (sighs) were bonds made of the malaya breeze अविरल परिमल येषाम् (goes with श्वसितै and पाशै) They breathed hard through the effort of dancing For मलयमारुत, see p 76 मलयमारुत is redolent with the perfume of sandal and excites love विकट कर्षन्तीभि विकट large वराटक rope 'वराटक पद्मबीजकोशे रज्जौ कपर्दके' मेदिनी ०लावली एव वराटक तेन वेष्टित मुख येषाम् स्तनौ एव कलशौ रस feeling water Water is taken out by means of jars to which ropes are attached On their breasts rolled garlands of *Bakula* flowers which resembled ropes कुचो •• शयन्तीभि forcibly (हठात्) making him enter their hearts after dragging him with the rays of the central gems of their necklaces which shook to and fro on account of the trembling of their bosoms 'तरलो हारमध्यग' इत्यमर प्रभा मुञ्चन्तीति तेषां प्रभामुचाम् The spreading rays of their jewels looked like out stretched arms जृम्भाना अनुबन्धेन बन्धुर वदन एव अरविन्द तस्य आवरणीकृतै that covered their lotus like mouths that looked charming (बन्धुर) by continuous yawning (जृम्भा) They yawned on account of the heat and the fatigue of dancing उत्तानै open. कर रुन्धतीभि — the idea is They closed their yawning mouths with their open hands The poet fancies that they did so because they wanted to confine their hearts that started hastily in order to come out of their mouths. The heart is inside the body and as though wanted to come out of the opening mouth Their minds were impetuous in their love for the king A lotus flower also opens (जृम्भा) and is covered with the rays (कर) of the sun मानस means also the मानस lake in which there are lotuses मदनेन अप ०कुल तेन कीर्यमाणा कर्णकुसुमस्य (of the flower placed on the ear as ornament) रजकणा तै कूणित (contracted) कोण (corner) येषाम् कुसुमशर मदन तस्य शरै प्रहार तेन मूर्छा तया मुकुलितानि (closed) One who receives a terrific blow faints and closes his eyes Their eyes were contracted because pollen entered them, the poet fancies that they were closed by the swoon due to their being struck by the arrows of Cupid चतु न्तीभि that skilfully cast (their eyes at the king) अन्योन्य घ्नन्तीभि that struck the blue lotuses on their ears with their glances playfully shot u

with knit brows through mutual jealousy The dark pupils of their eyes resembled the इन्दीवर on the ears and so grew jealous of them and shot glances at them अनिमेष दर्शन तस्य सुखरस तस्य राशिम् (इषम्) मन्थरित (made motionless) पक्ष्म यस्य अनिमेष चक्षुर्भिः -the idea is —they looked with a steadfast eye at him, whereby they derived immense pleasure He was also reflected in their bright cheeks The poet fancies that his reflection on the cheeks was due to his being drunk by them with their eyes A रसराशि (mass of water) may be reflected in a bright surface like that of a jewel If we read ॰राशिमन्थरित॰, that yields a good sense ॰सुखराशिना मन्थरित पक्ष्म यस्य We need not in this case take ॰राशि as referring to हर्ष अभि सितै with their causeless (i e spontaneous natural) smiles in their playful longings Smiles are bright like moonlight The moon is a friend (an excitant) of Love *Vide* p 81 साहायक (from सहाय) assistance So far the author described the various charms of the dancing girls and the various tricks they employed to captivate the king's mind But they failed in their object अङ्गभङ्गवलने अन्योन्यघटिता उत्ताना करवेणिका ताभि —they bent their limbs in various modes (while dancing) in doing so they intertwined the fingers of their hands and opened them towards the king Their fingers cracked When we want to crack our finger joints, we intertwine our fingers and push the palms out The intertwined hands look like वेणिका (braid) स्फुटनेन सुखराणि अङ्गुलीकाण्डानि तेषु कुण्डलीक्रियमाण नखदीधितिनिवह तस्य निभेन (under the guise) अकिञ्चित्कर of no use The idea is —When their fingers cracked the rays of the bright nails formed a curve over them That curve looked like a bent bow The poet says that it was not their fingers that they cracked but that it was the bow of Cupid that was snapped by them in anger, as it was of no avail against हर्ष वार सर्वेत —If his सौभाग्य was eclipsed by them, they must have been very handsome indeed स्पर्शेन खिन्न (perspiring) वेपमान करकिसलय तस्मात् गलित चरणारविन्द यस्या चरणग्राहिणी the woman that shampooed his feet The woman on touching his feet became thrilled with emotion and perspired and his feet slipped from her hands स्वेद and वेपथु are among the eight सात्त्विक भाव Vide p 79 कोणेन with the bow (of a lute) or fiddle-stick 'कोणो वीणादिवादनम्' इत्यमर विहस्य he laughed because he understood why she let slip his foot from her hand and struck her with

the कोण by way of a mild chastisement लीलया अलसं (slowly यथा स्यात्तथा अनवरत करे कलित (held) कोण येन स कोण तस्य भाव कोणता तया प्रिया—both the lute and श्री were dear to him शिक्षयन्तम् teaching कोण also means 'a point of the compass' i e a region The meaning (with श्री) is 'who held all the regions and thus taught the राजश्री of the whole world (to attend on him) नि स्नेह गृह्यमाणम्—the idea in this clause is that though हर्ष was good and virtuous, yet various persons and things found fault with him, as he could not make them his own Though one he looked different to different eyes. Understand गृह्यमाणम् after each sub-clause. नि स्नेह धनै Riches took him to be wanting in affection i e he had no regard for lucre. अना दोषै—sins found him inaccessible निग्रहे रुचि (liking) यस्य who was bent upon curbing (the senses) निग्रह also means 'punishment or imprisonment दुरु कलिना—the age of sin and discord found him difficult to approach नीरस व्यसनै vices found him to be नीरस (dry passionless) i e he had no vice in him भार शासा i e he was afraid of infamy दुर्ग्राह्य चित्तवृत्ति यस्य—whose mind was difficult to seize or understand चित्तभुवा = मदनेन Cupid could not sway his mind स्त्रीपर सरस्वत्या—To be स्त्रीपर (i e स्त्रीतत्पर) is ordinarily a blemish. सरस्वती found that he was solely devoted to woman viz herself i e he was a single minded votary of learning C and I suggest that स्त्री refers to लक्ष्मी but that is not good. षण्ढ impotent काष्ठा यतिभि the ascetics found him to be a काष्ठामुनि We see that all the words in this clause convey some apparent defect, which, on being properly understood, turns out to be a merit So काष्ठामुनि should be taken to mean 'an ascetic only for a moment काष्ठा is $\frac{1}{30}$ th of a कला. 'अष्टादशनिमेषास्तु काष्ठा त्रिंशत्तु ता कला' इत्यमर काष्ठा also means दिशा So काष्ठामुनि would mean the same thing as राजर्षि The com assigns another meaning 'काष्ठा परा धारा (highest limit) तत्प्रधानो मुनि काष्ठामुनिरतिशयतपस्वी' धूर्तै clever, gambler He does not fall a victim to the wiles of वेश्याs नेय easily led (i e misled), doing as his friends desire वशगत a mere servant, who performs the proper rites Read दण्डुपोषै सु यापै the warriors opposed to him found that he was सुसहाय शोभना सहाया यस्य who has good allies or councillors This is good, but the apparent defect that is suggested is 'he has no intrinsic worth, he has only good allies' दास दस्यि—he was more truly a महावाहिनीपति than दण्ड महावाहिनी great army, the great river

i e the Ganges In this and the following clauses, the poet establishes by श्लिष्ट words that Harsha deserved certain epithets far better than many heroes of old to whom they were applied शन्तनु married the Ganges Their son was भीष्म Vide महाभारत आदिपर्व chap 98-99 गङ्गा married for the sake of the eight Vasus who were cursed by वसिष्ठ She plunged in water each son as he was born When the 8th was born, she spared him at the pressing request of शन्तनु and left him The ablative शन्तनो is used in accordance with 'पञ्चमी विभक्ते' पा 2 3 42 (विभागो विभक्तम् । निर्धार्यमाणस्य यत्र भेद एव तत्र पञ्चमी स्यात् । माथुरा पाटलिपुत्रकेभ्य आढ्यतरा । सि कौ) जितकाशिनम्— has several senses भीष्म vanquished काशिराज and married his daughters अम्बिका and अम्बालिका to विचित्रवीर्य, son of शन्तनु and सत्यवती. See आदिपर्व chap 102 जित काशी (काशिराज) येन जितकाशी also means 'जितेंद्रिय.' शन्तनु fell in love with सत्यवती, the daughter of a fisherman Out of fear of Bhishma, he would not allow शन्तनु to marry her भीष्म promised to resign the kingdom in favour of the son of सत्यवती Then the fisherman said that he feared that भीष्म's sons would contest the claims of सत्यवती's son Thereupon भीष्म promised to remain a celibate all his life and carried out the promise See महाभारत आदिपर्व chap 103 जितकाशी also means 'proud of victories (जितेन जयेन काशते शोभते इति जययुक्त) द्रोण was the teacher of the कौरव and पाण्डव princes in धनुर्वेद See p 9 for the story of his birth चापे लालसम् fond of the bow We may also explain चापले अलसम् (with the king) 'who was averse to follies' We may separate as च अपलालसम् (अपगता लालसा यस्मात्) 'who was free from desires' गुरुपुत्र is a term applied to अश्वत्थामा, the son of द्रोण, who was the गुरु of the कौरवs and पाण्डवs अमोघा (unerring, reaching the mark) मार्गणा बाणा यस्य अमोघ मार्गण (याचन) यस्मिन् requests made to whom were never fruitless The point of the allusion in the case of अश्वत्थामा is this -When भीमसेन ran after अश्वत्थामा to kill the latter for his night attack, he discharged a terrible missile called ब्रह्मशिर for the destruction of all the पाण्डवs अर्जुन discharged an equally terrible अस्त्र, but only for the purpose of nullifying the effect of अश्वत्थामा's missile and not for killing अश्वत्थामा. Later on अर्जुन withdrew his अस्त्र, but अश्वत्थामा could not do so The अस्त्र, being अमोघ, deprived अश्वत्थामा of his jewel on the head and killed the गर्भ of उत्तरा by way of a compromise at the desire of Vyāsa *Vide* सौप्तिकपर्व chap 13 15 'गर्भेषु पाण्डवेयानाममोघं चैतदुत्तमम् । न च शक्तोऽस्मि भगवन्संहर्तुं पुनरुद्यतम् ॥'

chap 15 32 कर्ण was the son of कुन्ती, born mysteriously from repeating a Mantra sacred to the Sun See आदिपर्व chap 111 So he is represented as the son of the Sun who took special interest in him. मित्रप्रियः dear to his friends (with the king) कर्ण was dear to his friend दुर्योधन क्षमा (forbearance, patience) क्ष्मा (with युधिष्ठिर) बहुक्ष्मम् who ruled over plenty of land (with हर्ष) क्ष्मा earth युधिष्ठिर was very patient even under the gravest of provocations (as द्रौपदीवस्त्रहरण). अनेकनागायुतानां बलं यस्य who had the strength of several thousands of Nāgas (with भीम), who had an army consisting of several thousands of elephants (with हर्ष). अयुतम् ten thousand भीम was poisoned by दुर्योधन and thrown into water He was taken to नागलोक, where through the favour of वासुकि he became endowed with the strength of thousands of नाग *Vide* आदिपर्व chap 128-129 'पपौ पीतो महाबाहो रसोऽयं वीर्यसंभृत । तस्मान्नागायुतबलो रणेऽधृष्यो भवि षसि' chap 129 22 धनंजय is अर्जुन, the greatest warrior in the great Bhārata war महाभारत रणयोग्यम् fit to figure in the great war of the महाभारत महा भार तरणयोग्यम् worthy of wielding (*lit* crossing) great responsibility (of governing the world). वारण ॰ युगस्य—कृतयुग is an age of complete virtue and righteousness. Under Harsha also these reigned supreme त्रिदशसर्गस्य (1) of the creation of gods (त्रिदश॰), of the creation of wise men He encouraged learned men. उत्पत्ति दर्पस्य he was the first among the proud or confident एकागारम् the only house प्रातिवेशिक a next door neighbour i e a very intimate friend, also 'closely resembling' पुरुषोत्तमस्य of the best of men, of विष्णु हर्ष befriended good men and resembled विष्णु खनिपर्वत—a mountain where mines are opened (for jewels &c) सर्व शाला the music hall where all lores meet for सरस्वती सरस्वती was delighted with him as one is delighted in a सङ्गीतगृह He was the meeting place of all विद्याः लक्ष्मीसमुत्थान (1) the rising of लक्ष्मी (out of the ocean) increase of royal glory As there was already one लक्ष्मीसमुत्थान at the time of churning, the author uses the word द्वितीयाः॰ बल न्यस्य it was in him that cleverness exhibited its utmost strength एकत्रीनाम् in him all rules of good conduct were to be found in one place सर्व कान्ते Beauty announced in his person her all in all i e he was the *beau ideal*, the *ne plus ultra* of loveliness अपवर्गस्य who was the perfection of the creation of the atoms of beauty अपवर्ग completion, highest point 'स्वादपवर्गस्त्यागे मोक्षे

कार्यावसानसारस्ये' मेदिनी There is another sense hinted at Where there is अपवर्ग (i e मोक्ष), सर्ग (birth) comes to an end (अपवर्ग) सकल राज्यस्य—the idea is—he was so holy and pure that all the misdeeds of the kings (of all ages in securing kingdoms) were altogether got rid of by expiation It is not proper to explain that his merit was sufficient to expiate all the sins of subjects put together (as Mr Kale does) सद पैस्य he was as though the surprise attack of Cupid with all his forces i e he was irresistible in his charms उपा दर्शनस्य he was a means of seeing पुरन्दर i e in him one saw पुरन्दर पुरदर—Indra, one who storms cities आवर्तनम् fusing together, practising धर्म was as though put into a crucible and moulded into his form He practised धर्म incessantly कन्या स्नानाम् as women confined in the अन्त पुर move about freely there, so the कन्याs were to be found only in him and to the fullest extent परमप्रमाण highest authority रात पतीनाम्—For प्रजापतिs, see above p 15 When a sacrifice was finished, the sacrificer took a ceremonial bath called अवभृथस्नान The प्रजापतिs, to whom was entrusted the task of creation, produced Harsha as the highest point (समाप्ति) of perfection in the creation of kings गम्भीर च प्रसन्न च There are three pairs of adjectives in each of which there is an apparent विरोध. गम्भीरम् (deep serene) प्रसन्न transparent, gracious When water is deep, we cannot see the bottom (it is not transparent) त्रासजन i—he produced fear in the irreverent or sinful. The com refers to रघु I 16 'भीमकान्तैर्नृपगुणै स बभूवोपजीविनाम् । अधृष्यश्चाभिगम्यश्च यादोरत्नैरिवार्णव ॥' कौतुकम् curiosity, admiration What rouses one's curiosity may be sinful

P 35 ll 18—33 दृष्ट्वा करोत् अनुगृहीत इव as though blessed (by the sight of such a holy king) निगृहीत इव as though checked (by the august appearance of the king) साभि तृप्त इव eager (to see him more) and yet satisfied (by feeling blessed on seeing him) रोमाञ्च मुद्यतीति कमुच् तेन विसयन स्मेर (smiling) शोभन जन्म यस्य सुगृहीत नाम यस्य whose name is honoured चत्वार उदधय एव केदार तेन कुटुम्बी who is a house holder of the field in the form of the four oceans i e who looks upon the whole world as his family Compare 'उदारचरितानां तु वसुधैव कुटुम्बकम्।' For महात्म्य, see above p 102 हर्ष enjoyed the best the universe could yield A केदारकुटुम्बी (i e an humble farmer) enjoys the standing crops सकलाना आदिराजाना चरित तस्य अग्रे ज्येष्ठ (प्रधान) मल्ल the foremost protagonist in vanquishing (i e

prescribed by the Smṛtis द्विज द्वेषा hatred of the chief of birds (i e गरुड), hatred of Brahmanas and teachers वाक्यविदाम् those who know the rules of the interpretation of Vedic sentences i e मीमांसक अधिकरणविचारा examination of अधिकरण (cases for discussion), considerations in a court of justice No one resorted to the courts of justice, as there were no disputes Or we may separate as अधिक-रण विचारा (thoughts of great fights) The पूर्वमीमांसा of जैमिनि and the उत्तरमीमांसा of बादरायण are divided into अध्यायs each अध्याय into पादs and each पाद into अधिकरणs, each अधिकरण containing one or more सूत्रs and completely treating of one topic अधिकरण has five members 'विषयो विशयश्चैव पूर्वपक्षस्तथोत्तरम् । निर्णयश्चेति सिद्धान्तं शास्त्रेऽधिकरणं स्मृतम् ॥' According to others the five members are विषय, सन्देह (or विशय), सङ्गति पूर्वपक्ष and सिद्धान्त उपवीती—'प्रोद्धृते दक्षिणे पाणावुपवीत्युच्यते द्विज'— क्षीरस्वामी quoting from मनु-wearing the sacred cord in the usual manner (over the left shoulder and under the right arm) 'उपवीतं यज्ञसूत्रं प्रोद्धृते दक्षिणे करे' इत्यमर

P 36 ll 1-27 अथोत्तरेण सभूत् उत्तरेण धिष्ण्यस्य not far to the north of the royal seat Words ending in एन like दक्षिणेन and उत्तरेण govern the accusative or genitive अपरवक्त्रम्—*Vide* notes p 40 Verse 5 करिकलभ (vocative) young elephant लोलता = चञ्चलता चर व्रतम् observe the vow of discipline (humility) आनतं आननं यस्य whose head is bent (not held high in pride) मृगपतिनखवत् भङ्गुर (curved) गुरु formidable उपरि held above (the elephant s head) क्षमते न the hook would not tolerate your लोलता The अङ्कुश brought round the elephant when it became restless and disobedient. This verse contains a veiled rebuke of Bana for his लोलता in his youth, when he was like वरिकलभ The words मृगपति and गुरु (who teaches or chastises) refer to the king The verse reminds the king of the presence of बाण, about whose चापल्य he had heard reports Mr R R Kale sees a veiled allusion to the king even in the words वरिकलभ &c, but that does not seem to us to be proper He takes गुरु as referring to the preceptor of the king तं = बाणम् गिरि गम्भीरेण as deep as the roar (बृंहित) of a lion in a mountain cave एष बाण is he that बाण? न पश्यामि I shall not see him without showing him favour Bana conveys that the very way in which the king addressed him (महानयं भुजङ्ग) showed that the king had favoured him The king spoke the words to the मान्य

prince and then looked बाण in the face The reading अकृतप्रसादम् (अकृत प्रसाद यस्मिन्) would convey the same sense नीलै धवलै अरुणै (किरणै, वस्त्रै) शाराम् (variegated) a lj of प्रभाम् and तिरस्करिणीम् भ्रमयन्—the object is प्रभाम् अपाङ्ग नीयमाना तरला तारका (pupil) यस्य आयामिनी long i e spreading परिवृत्य having turned (his body) In order to look at the मालव prince he turned his eye side ways (तिर्यक्) The rays of the dark pupil became mixed with the lustre of the white eye and so the lustre of the whole eye looked शार The rays of the eye resembled a curtain made of white and dark silk His pupil was moved towards the corner of the eye A curtain may have stars on the borders (अपाङ्ग) प्रेष्ठ superlative of प्रिय मालवराजसूनो —(Vide Intro p XXXII) this seems to have been माधवगुप्त the younger of the two princes that were the companions of Harsha and his elder brother भुजङ्ग a gallant a man of dissolute habits 'भुजङ्ग सर्पषिङ्गयो' हेमचन्द्र तूष्णी तस्मिन् when that (मालव prince) showed by his silence that he had not understood the kings words अगमित नरेन्द्रवच येन अविज्ञात तत्त्व येन who does not know the truth अश्रद्दधान इव as if you do not believe me (in my real character) नेय इव like one led (by others) आज्ञापयसि—this and the correlative विज्ञापयामि or विज्ञापयति are employed by ordinary persons in addressing a person very much superior in the sense of वदसि, कथयामि &c स्वैरिण capricious unrestrained विचित्रा various strange प्रवादा rumours महद्भि तत्त्वम् but the great ought to see things as they are नार्हे शिष्टमिव you will please not misunderstand me as if I were an ordinary man अविशिष्टम् without anything to distinguish him. सोमपायिनाम् that drink सोम i e that performed the सोमयाग सस्कारा the purificatory ceremonies performed in the case of a द्विज from conception to death such as जातकर्म, नामकरण, उपनयन &c साङ्ग —the अङ्ग s (auxiliary branches of study) of the वेद are six i e शिक्षा (phonetics) कल्प (ritual of sacrifices) व्याकरण (grammar) निरुक्त (etymology and exegesis) छन्द (metrics) and ज्योतिष (astronomy) In these three sentences बाण seems to have in view the well known verse 'जन्मना ब्राह्मणो ज्ञेय, सस्कारैर्द्विज उच्यते। विद्यया याति विप्रत्व,त्रिभि श्रोत्रिय उच्यते॥' शास्त्राणि—such as अलङ्कार, न्याय, वेदान्त &c दार रिक्रोऽस्मि since my marriage I have been a diligent householder 'कुटुम्बव्यापृतस्तु य । स्यादभ्यागारिक' इत्यमर 'अभितोऽगारे भव अभ्यागारिक' क्षीर० वामे भुजङ्गता—this sentence is capable of three senses two of which are principally intended (1) Wherein consists

my भुजङ्गता (being a lewd person)? What is there in all my life which deserves to be referred to in the words 'महानयं भुजङ्गः?' (2) भुजङ्गता is to be found only in काम (Cupid) and not in me (3) What woman was embraced by me? (का मे भुजे गता). शैश... मासीत् but (I must admit) that my youth was not without those follies which are not inconsistent with the two worlds (i. e this world and the next). He says he was guilty of trifling follies that would not be very much censured in this world or would not come in the way of his attaining heaven. अविद्यमानः अपलापः (concealment, denial) यस्य. अत्रा...स्मि I do not deny this much. अनेने...हृदयम् my heart does feel repentance (विप्रतीसारः) for this. युगतः = युद्धः. शान्तमनसि—this, कवीरि and दण्डभृति are to be connected with देवे. मना...स्थानाम् who carries out all the rules of the (four) Varṇas and the (four) ās'ramas, like Manu. Bāṇa refers probably to the मनुस्मृति wherein are laid down the rules of वर्णs and आश्रमs that were supposed to have been promulgated by Manu. Vide मनुस्मृति I. 2 and 107. यम...भृति when you wield the rod of punishment like यम. 'धर्मराजः पितृपतिः समवर्ती परेतराट्' इत्यमरः. Death deals equally with all; यम is also called दण्डधर. The king also is दण्डधर (he punishes wrongdoers). सप्त...रशनाम् whose girdle is formed of the seven oceans. For the seven oceans, see p. 32. For the द्वीपs, see p. 3. अविग्नुः without fear. क इव नर्वे...स्यत्यप्यति what man possibly will act the part of improper conduct even in his mind, improper conduct which is closely related to all calamities. From अविनय spring all calamities. Even the acting of improper conduct is impossible, much more actual performance. आस्तां...देवः let alone human beings. मनुष्यस्य भावः मनुष्यता मनुष्यो वा मानुष्यम्. त्वद...पिबन्ति In consequence of your power, even bees drink honey in fear. To drink मधु (wine) was a महापातक. So the bees are as though afraid of the punishment that may be meted out to them. 'ब्रह्महत्या सुरापानं स्तेय गुर्वङ्गनागमः । [illegible] [illegible]' मनु० 11. 54. [illegible] (पर्व) [illegible] (पारवारा). [illegible]...[illegible] are ashamed of their great attachment to their mates. [illegible] (pleasing, following) [illegible] (vice, attachment). A [illegible] is a type of love. [illegible] play the tricks. [illegible] destructive, ferocious. For [illegible] see p. 23 [illegible] as though accompanied [illegible]. [illegible]... [illegible] understanding the minds of others as they are [illegible] not opposite (to the real state of things)

P. 36 l 28—P 37 l 32 भूपति पेति केवल कथयत् he only revealed his inward pleasure by merely casting at him an affectionate glance which seemed to bathe him in a shower of nectar The king did not show him any *outward* marks of favour such as सम्भाषण, but बाण understood from the king's look that *inwardly* the king was pleased with him लम्बमाने hanging (on the western horizon) The next sentence is बाणोऽपि निवासस्थानमगात् (l 21) धौत (washed, polished) आरकूट (brass) तस्य इव कोमला आतपत्विट् यस्मिन् (*adj* of वासरे) The light of the sun in the evening (on trees and mountains) looked like polished brass निर्वाति *loc sing* of *pr p* of वा with निर्—to be extinguished. अस्ता मति when the sun (मरीचिमत्), leaving the sky, the diadem (किरीट) of the crest of the setting mountain let fall his rays like the sprays of *Nichula* trees 'कूटोऽस्त्री शिखरं शृङ्गं' इत्यमर निचुलमञ्जरीणामिव भा येषाम् निचुल is a tree with scarlet flowers 'निचुलो हिज्जलोऽम्बुज' इत्यमर रोमन्थेन मन्थराणि कुरङ्गकुटुम्बकानि तै अध्यास्यमान म्रदिष्ठ गोष्ठीनपृष्ठ यासु रोमन्थ स्थलीषु when the soft surfaces of deserted cowpens in the forests had families of deer sitting on them lazily ruminating म्रदिष्ठ—superlative of मृदु We must read गौष्ठीन गोष्ठ भूतपूर्वं (that was formerly a cow pen) गौष्ठीन, according to 'गोष्ठात् खञ् भूतपूर्वे' पा 5 2 18 शोका तटीषु when the banks of rivers were plaintive with the cries (कूजित) of the female चक्रवाक birds overwhelmed with sorrow At the approach of night the चक्रवाकs were supposed to be separated from their mates वास विटपेषु (on branches where they had made their nests) उपविष्टानि वाचाटानि चटकानां चक्रवालानि येषु आलवालेषु (basins round trees) आवर्जिता (emptied) सेकार्थं जलकुटा (water pots) येषु—*adj* of निष्कुटेषु (pleasure groves) 'घट कुटनिपावस्त्री' इत्यमर 'गृहारामास्तु निष्कुटा' इत्यमर (कुटात् गृहात् निष्कान्ता निष्कुटा) दिवस याते when herds of hungry calves (तर्णक) began to suck the flowing udders of cows that returned after wandering (विहृति) the whole day प्रस्नुता स्तना यस्य (*adj* of वर्गम्) स्तनंधय—from स्तन and the root धे 1 P to suck (स्तनं धयतीति), a nasal being inserted according to 'नासिकास्तनयोर्ध्माधेटो' पा 3 2 29 उद्गत क्षीर यस्मात् Read चारुचराचर॰. अस्त मण्डले when the disc of the sun, the boat in the ocean of evening (twilight), with red hue, sank (below the horizon), as though it were plunged into the flood of the stream (धुनि) of the minerals (धातु) on the western mountain. गैरिक (red chalk) is particularly known as धातु (in the case of

mountains) 'धातुमैन शिलाद्यगैरिक तु विशेषत' इत्यमर पतङ्गस्य इद पातङ्गम् The sun's disc became extremely red when about to dip into the ocean The poet fancies that it was swept into the stream of red chalk The disc resembles a small boat and the rosy hues of the evening sky resemble the sea पानपात्रे is not so good as यानपात्रे It will mean the disc of the sun looked like a goblet for drinking the ocean of evening The evening being red the goblet containing it would also look red ज्वलनेन शुचय शयनरणा येषाम् 'पञ्चशाख शय पाणि' इत्यमर Brahmanical ascetics washed their hands and feet before worshipping in the shrine चैत्य a sanctuary a temple a holy tree (growing by the side of a road) 'चैत्यमायतन तुल्ये' इत्यमर (चित्यायामिद चैत्य देवकुलमहावृक्षायपाश्रय 'क्षीर०) पाराशरिपु—see above p 90 यज्ञपात्रे पवित्रा पाणय येषाम् (a l) of ज्वलने) प्रकीर्णा (spread round) बर्हिष (कुशा) यस्य (a l) of ज्वेदसि) उद्धत तेन यस्य the flames of which leapt up (when oblations were thrown into it) वषट्कृ to offer (an oblation) with the cry वषट् वषट् is an exclamation on offering an oblation (the name of the deity being put in the dative) e g इन्द्राय वषट् यायजूक —one who frequently performs sacrifices—from यज् with affix ऊक, according to 'यजजपदशा यङ्' पा 3 2 166 (यायजूक, जपूक, दन्दशूक) निद्राविद्राणानि द्रोणकुलानि तै कलिला (full of) कुलाया येषु द्रोणा काका The com explains निद्राविद्राण as dull with sleep But elsewhere विद्राण is used in the sense of awake Compare 'विद्राणविपश्चिति' हष० 5th उ० 11th para So we take 'निद्राविद्राण' as 'not yet gone to sleep (though crowding in their nests) Or we may separate as निद्रा-अविद्राण meaning not awake through sleep कापेयविकलानि (free from their pranks) कपिकुलानि येषु At night the monkeys desist from their pranks 'कपेय चापल्यादिकम्' क्षीर० (कप भाव कर्म वा) आरामतरुषु on the trees in the gardens निर्जि कुले when the swarms of owls (कौशिक) settled (*lit* householders) in their huts in the hollows of old trees were about to go out मुनि रम्भे— The clusters of bright stars looked like the bright drops of water scattered about in सन्ध्यावन्दन by the sages दन्तुरयति *loc sing* of *pr p* of दन्तुरयति (make indented or serrated) denominative verb from दन्तुर The clusters also looked like the bright teeth (of a lady viz the sky) As drops are scattered on the ground (स्थली), so the stars were scattered in the sky स्थवीयस्— comparative of स्थूल 'निवुरम्ब कदम्बकम्' इत्यमर अम्बरा शिखण्डे when the topknot of the Sabari of night rose in the sky i e when

the sky was overcast with darkness For शर्वरीशबरी compare 'शबराशबरीचिकुरचये तमसि' text p 6 1 13 अम्बरा०—The t pknot of a शबरी may be dangling on her garment (अम्बर) सण्ठपरशु (शिव) तस्य कण्ठवत् काले (dark) goes with ०तारे For Siva s darl throat see notes p 2 क्व तारे when the young (fresh, recent) avatara (advent) of darkness swallowed all that remained of the evening light. सान्ध्य—सन्ध्याया अय सान्ध्य (०शेष) तम् तिमिर जिघांसु (हन्तुमिच्छुन्ति जिघांसु) that came forth as if to elude darkness दहन प्रविष्ट दिनकर तस्य करशाखासु (fingers, branch like rays) The blazing lamps are fancied to be the fingers of the sun Fingers start from the hand and one of them (called तर्जनी) is employed in threatening or eluding a person. Flames are tapering like fingers It was believed that the sun, when setting, entered fire Compare रघु० IV 1 'स राज्यं गुरुणा दत्त प्रतिपद्याधिक बभौ । दिनान्ते निहित तेज सवित्रेव हुताशन ॥' अररसम्पुटसंशीन्नेन कथिता आवृत्ति यै अरर panel 'कवाटमररं तुल्ये' इत्यमर 'पुरद्वार तु गोपुरम्' इत्यमर अरर पुरेषु wh n the city gates as though announced their closing (आवृत्ति) by the creaking of their folding panels It would be better if we could read ०वृतिषु आवृति means 'shutting,' while आवृत्ति usually means 'revolving' शय जुषि enjoying the pleasure (उपजोष) of lying on their beds They first lay on their beds for some time and then went to sleep नरतीभि कथिता यथा यसी सिशयिषमाणे (*pr p* of the desiderative of शी) was about to sleep नरन् मदिप मषी (lamp black, ink) न तद्वत् मलीमस (dark) तम यस्य जनित पुण्यजनाना (goblins) प्रजागर यैन 'यातुधाना पुण्यजना' अमर Goblins stalk abroad at night पुण्यजन also means 'यक्ष' They are guardians of कुबेर's treasures and as such must be awake at night विजृम्भमाणे (growing yawning) तमीमुखे the mouth (or first part) of Night. 'रजनी यामिनी तमी' अमर मुखरित (twanging) विततज्य (वितता ज्या यस्य) धनु यस्य (*adj* of ०ध्वने) अशेषस्य संसारस्य धीमुषी (मति) मुष्णाति इति ०मुष् तस्मिन्—Cupid blinds the intellect of every one in the world रतस्य आकल्प (dress) तस्य आरम्भेण शोभते इति. शम्भली (procuress) भाषिते भजते इति 'कुट्टनी शम्भली समे' अमर भूषा ornaments, decoration भुजिष्या a maid harlot सैरन्ध्री बध्यमान रशनाजाल तेन जल्पाक (noisy jingling) जघन (loins) यासाम् 'स्याज्जल्पाकस्तु वाचाल' अमर For सैरन्ध्री, see notes p 90 नारीषु young ladies 'समा स्नुषा जनी वध्व' अमर वशिकासु (empty) विशिखासु (roads) विहरन्तीति विहारिण्य (wandering) तासु 'वशिक तुच्छरिक्तके' अमर 'रथ्या प्रतोली विशिखा' अमर (विगतशिखा मुण्डितेव, समन्ताद्विशीर्यते जनसंमर्देन वा' क्षीर०) अनन्यज (काम) अनुबध्

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यासाम्. 'अनुप्लवः सहायश्च' अमरः. They went alone, with hearts aflame. अभिसारिकासु—see notes p 33. विरली.. जल्पिते when the sweet (मञ्जु) chatter of the females of *Haṁsas* lying in the ponds, as dull (low) as the jingling of anklets (मञ्जीरः-रम्), gradually ceased. 'हंसस्य योषिद्वरटा' अमरः; 'वेशन्तः पल्वलं चाल्पसरः' अमरः. For निद्राविद्राण, see notes above p. 162. निद्रा .रसिते when the notes of cranes, appearing to grow longer to those that were kept awake, as though melted the hearts of separated lovers. In the stillness of night, the notes appeared longer. भावि...निकरे इव—the lamps scattered about were like the shoots of the seeds of the coming day. From shoots large trees grow The flickering lamps contained in them the potential day that was to dawn. अनेकानि बालचरित-चापलानि तस्य उचितं (appropriate to) कौलीनं (evil report) तेन कोपितः. 'कौलीनं पशुभिर्युद्धे कुलीनत्वापवादयोः' इति धरणिः. कौलीन (कुलीनस्य कर्म भावो वा) according to 'हायनान्तयुवादिभ्योऽण्' पा. 5 1. 130. If we read 'चापलोपचित' the meaning is 'the scandals that grew on account of my follies'. मनसा—there is emphasis on this word. *Vide* notes p. 161. यद्य ..स्याम् if I were an eye sore to him, if he were displeased with me इच्छति...वन्तम् but he wishes me to be virtuous उप...स्वामिनः for masters teach their dependents proper conduct even without words by granting them an honour (प्रतिपत्तिः) suited to them स्वदोषेण अन्ध मानस यस्य अनादरपीडितम् who am pained by the absence of (outward) respect (shown by the king) अति...चिन्तयन्तम् who entertain various fancies about this most virtuous king यथा...स्थितम् as I really am. कटकात्—It will be remembered that Harsha was encamped on the अजिरवती (text p 26. l. 17) गृहीतः (understood) स्वभावः येन. परमप्रीतेन—qualifies नरेन्द्रेण. प्रसादात् जन्म यस्य springing from the favour (of the king). This qualifies all the words from मानस्य to प्रभावस्य. नर्मन् *n.* amusement, merriment.

Uchchhvāsa III.

Verse 1 The principal sentence is भु भुज —kings (of the character described in the first half of the verse) are born like fine seasons (prosperous times) through the merit of the subjects (of the people) निज स्नेहा (निजे वर्षे देशे आहित स्नेह) that plant their affection in their kingdom i e that love their kingdoms, (निजेन वर्षेण वृष्ट्या आहित स्नेह रस धनं या वे) that produce moisture (or ghee) by rain वर्ष is a subdivision of द्वीप (as in भरतवर्ष) बहु भिता (बहुभि भक्तजनै अन्विता) followed by many devoted persons (बहूनां भक्तानां अन्नानां ओदनानां वा जनेन समूहेन अन्विता) that are marked by plenty of rice crops or plenty of food 'भक्तमन्धोऽन्नमोदनोऽस्त्री स दीदिवि' अमर This verse foreshadows the greatness of पुष्पभूति, the founder of Harsha's family, the treatment he gave to his subjects and the prosperity of his kingdom The metre is अनुष्टुभ्

Verse 2 लक्ष्मीं द्रष्टुम् to see लक्ष्मी, to obtain wealth विहायसा गन्तुम् to sail in the sky, to rise high न मन whose mind is not eager? This verse shadows forth the four principal topics of this उच्छ्वास Here also the king पुष्पभूति conferred an obligation on भैरवाचार्य, the king had a vision of लक्ष्मी in flesh and blood, भैरवाचार्य assumed a semi divine form and the cousins of बाण became eager to hear the story of Harsha s life The metre is आर्या

P 38 ll 2-16 अथ समगात् The principal sentence is अथ शरत्समयारम्भे बाण बन्धून् द्रष्टु पुनरपि तं ब्राह्मणाधिवासमगात् Here we have a description of autumn All the words in the locative (singular) qualify शरत्समयारम्भे विरलिता बलाहका (मेघा) यस्मिन् चातकस्य आतङ्क करोतीति 'रुक्तापशङ्कास्वातङ्क' अमर For चातक, see above p 128 When the clouds disappeared the चातक would not get even a drop of water वसन्त कादम्बा (कलहंसा) यस्मिन् कलहंसs are at ease in the rainy season दर्दुरद्विषि—which is an enemy to frogs मयूरस्य मदं मुष्णाति इति The peacock dances at the appearance of clouds and so in शरद् when clouds become rare it pines away हंसा एव पथिकसार्थे सर्वे अतिथि यस्य whose only guest is the swarm of travellers the swans At the approach of the rains हंसs were supposed to leave the plains and run to the मानस lake, whence they returned after the rains were over शरद् welcomes

the tribe of हंस as guests by offering them clear water धौतासितनिभ (॰सदृश) नभ यस्मिन् In शरद् the sky is blue and clear भास्वर भास्वान् (सूर्य) यस्मिन्. शुचि शशी यस्मिन् In the rains the moon is obscured by clouds तरुण (young, bright) तारागण यस्मिन् गलत् (disappearing) सुनासीरस्य (इन्द्रस्य) शरासन (धनु॰) यस्मिन् Rain bows *are seen when there are* clouds For सुनासीर, see pp *17-18 सीदत् (vanishing, sinking) सौदामन्या (विद्युत) दाम (streak, girdle) यस्मिन् दामोदरनिद्रायै द्रुह्यति इति that (शरद्) was an enemy to the sleep of विष्णु दाम उदरे यस्य (दाम्ना उदरे बद्ध) *Vide* विष्णुपु॰ V 6 20 for derivation विष्णु was supposed to fall asleep in आषाढ for the four months of the rainy season and to get up in कार्तिक Compare 'शापान्तो मे भुजगशयनादुत्थिते शार्ङ्गपाणौ' मेघदूत, 'जलधरसमयमिव वनगहनमध्यसुखसुप्तहरिम्' कादम्बरी p 40 of P, 'न खलु साम्प्रतमाचरति जलशयनदोहद देवो रथाङ्गपाणि' कादम्बरी p 124 of P द्रुत (running, flowing) वैदूर्यवर्णं (of the colour of *lapis lazuli*) अर्ण (water) यस्मिन् घूर्णमाना (rolling about) मिहिकावत् लघव मेघा तै मोघ (idle) मघवा (इन्द्र) यस्मिन् मिहिका fog, dew The clouds, if at all seen, *are very light in autumn* and *hardly any rain* falls So इन्द्र, the lord of rain, is then idle निमीलन्त (closing) नीपा यस्मिन् नीप is कदम्ब A कदम्ब tree puts forth buds in the rainy season Compare 'मरुन्नवाम्भ प्रविधूतसिक्ता कदम्बयष्टि स्फुटकोरकेव ॥' उत्तररामचरित III 42, 'कुड्मलितकदम्बतरौ नभसि मासि' हर्ष॰ 4th उ॰, 11th para. नि कुम्भे—कुम्भ trees blossom in the rains निर्मुं कन्दले when the plantain puts forth no buds मधुस्यन्दि इन्दीवर (blue lotus) यस्मिन् कह्लारै (water lilies) आह्लादिनि शेफालिकया शीतलीकृता निट् (रात्रि) यस्मिन् यूथिकाभि (jasmine) आमोदिनि मोदमाने कुमुदे (white night lotuses) अवदाता (सिता) दश दिश यस्मिन् सप्तच्छदाना धूलिभि (*pollen*) धूसर समीर (wind) यस्मिन् For सप्तच्छद, *see above* p 136 स्तबकितै (formed into bunches) बन्धुरै (lovely) बन्धूकै अविध्यमाना अकाण्डसन्ध्या (sudden evening hues) यस्मिन् बन्धूक is a red flower नीराजिता वाजिन यस्मिन् The नीराजन ceremony was performed in शरद् For नीराजन, see p 34 *Vide* रघु॰ IV 24-25 उद्दामा (wild, unchecked) दन्तिन यस्मिन् दर्पण क्षीब (intoxicated) औक्षक यस्मिन् औक्षकम् multitude of oxen 'उक्ष्णा संहतिरौक्षकम्' अमर It is derived from उक्षन् (*m*) with affix वुञ् according to 'गोत्रोक्षोष्ट्रोरभ्रराजराजन्यराजपुत्रवत्समनुष्याजाद्वुञ्' पा 4 2 39 (एभ्य समूहे वुञ् स्यात्) क्षीयमाण पङ्कस्य (mud) चक्रवाल (समूह) यस्मिन् वालुपुलिनै (small islands) पल्लवितानि सिन्धूनां (नदीनां) रोधांसि (banks) यस्मिन् The waters having receded, small islands are formed in the rivers in शरद् परिणामेन (by being ripe) आश्यामा (partially dry)

श्यामाका यस्मिन् जनित प्रियङ्गुमञ्जरीषु रज (pollen) यस्मिन्. कठोरा त्रपुसत्वक् यस्मिन् त्रपुस cucumber कुसुमे सेरा शरा (reeds) यस्मिन्

✓ P 38 ll 17—30 समुप इति समुपलभ्य भूपालात् (हर्षात्) संमानातिशय तेन परितुष्टा ज्ञातय kinsmen श्लाघमाना applauding कांश्चि मान —he bowed to those that were older than himself and was saluted by those that were younger Explain each of the following pairs similarly सम्भ्रान्तेन (excited flurried) परिजनेन उपनीत (brought) आसन भेजे he took his seat after his elders had taken theirs भन स्कार accepting the hospitality consisting of flower offerings &c कच्चि युयम् have you been happy all these days? (I hope you have &c) अप्रत्यूहा = अविघ्ना सम्यक्करणेन परितोषित द्विजचक्र यस्याम् अप्र क्रिया does the performance of sacrifice proceed without obstacles, gratifying the groups of Brahmanas by its proper procedure? क्रतो इव क्रतवी यथा भुञ्ज do the fires consume the oblations accompanied by faultless mantras as prescribed (in works on ritual)? अविकलान् मन्त्रान् भन ते इति भाजि (हवींषि) A मन्त्र is अविकल (perfect, entire) when it is recited with correct accent and without slurring over any letter Compare 'मन्त्रो हीन स्वरतो वर्णतो वा मिथ्याप्रयुक्तो न तमर्थमाह। स वाग्वज्रो यजमान हिनस्ति यथेन्द्रशत्रु स्वरतोऽपराधात्॥' शिक्षा अविच्छिन्न unbroken, continuous कच्चि .योग Is there (I hope there is) the same intent application as in years long past to the practice of यज्ञविद्या (the lore of sacrifice)? अभियोग —'आभिमुख्येन उद्यम' क्षीर० परस्परस्पर्धानुबन्धेन अवन्ध्य (not useless fruitful) दिवस तेन दर्शित आदर येषु The words स, तानि, सा are used in the sense of प्रसिद्ध तान्येव मण्डलानि are there the same assemblies for the exposition of grammar, showing their regard (to the study of व्याकरण) by days rendered fruitful by continuous emulation of each other? Each one of the assembly tried to excel the others in the exposition of knotty points of grammar On व्याख्यान, the महाभाष्य says 'न केवल चर्चापदानि व्याख्यान वृद्धि आत् ऐजिति। किं तर्हि। उदाहरण प्रत्युदाहरण वाक्याध्याहार इत्येतत्समुदित व्याख्यान भवति' (Kielhorn Vol I. p 11) परित्यक्त अन्यकर्तव्य यस्याम् which disregarded all other occupations प्रमाण गोष्ठी assembly or society for the discussion of the means of knowledge This refers to logic The very first topic for treatment mentioned in the first Sutra of the न्यायसूत्र is प्रमाण Generally four प्रमाणs are mentioned viz प्रत्यक्ष, अनुमान, उपमान and शब्द मन्दीकृत इतरशास्त्रेषु रस (liking) येन मीमांसा—refers

to the पूर्वमीमांसा of जैमिनि and to the उत्तरमीमांसा of बादरायण. In these three clauses बाण suggests that his cousins were पदवाक्य-प्रमाणज्ञ, पद standing for grammar, वाक्य for मीमांसा and प्रमाण for न्यायशास्त्र. अभिनवं सुभाषितं एव सुधा तां वर्षन्तीति. For सुभाषित see p. 11.

P. 39 ll. 1–9 **अथ...वारयन्.** तात a term of endearment applied even by elders to youngsters and by friends to friends. Compare 'नहि कल्याणकृत्कश्चिद्दुर्गतिं तात गच्छति' गीता. 6. 40. सन्तोषजुषां who are contented (*adj.* of नः). सततं सन्निहितः विद्याविनोदः (intellectual diversion) येषाम्. वैतानः वह्निः एव ॰वह्निमात्रं सहायः येषाम्. किम...तया what have we to do with being happy (we have but little concern with being happy)? It should be noticed that the first question asked *by* बाण was 'कच्चित्...सुखिनो यूयम्.' They reply by saying that they have all those things that make for happiness *viz.* friends (वैतानवह्नि), amusements and contentment and that they need not bother themselves further, as king हर्ष will look to the rest (to their protection &c.) सकलभुवनानि भुनक्ति (protects). भुजङ्गराजः शेषः तस्य देहवत् दीर्घे. शेष also supports (protects) the earth. क्षितिभुजः = हर्षस्य. विमुक्तं कौसीद्यं येन. कौसीद्य—from कुसीद (कुत्सितं सीदति अस्मिन्) with affix ष्यञ्. The kinsmen of बाण administer him a delicate rebuke. यथाविभवं as our wealth permits. शैश...कथाभिः remembrances of past boyish sports and stories of their ancestors यथा...करोत् he performed the usual observances.

P. 39 ll. 10—22 **अत्रान्तरे...पपाठ.** दुकू...वसानः wearing a pair of silken Paundra garments, as white as the corner of the peacock's eye, and cut off from a long piece of silk cloth. पट्ट here stands for what is called ठाण in Marathi. He had cut off two pieces from a long roll of silk cloth. पौण्ड्र–Manufactured in the Pundra country पुण्ड्र would correspond to modern Bengal and Bihar. शिखण्डिनः अपाङ्गवत् पाण्डुनी. अवगान end वन्दितया because he was a bard The bards formed a distinct class, sprung from क्षत्रिय father and S'ûdra mother. दीर्घे . तिलकः whose *tilaka* (on the forehead) was made of *gorochanâ* and clay from a sacred spot (river &c.). Various substances were prescribed as affording fit material for making a तिलक. 'तीर्थमृत्पवर्णं च बिल्वो मन्दसःभवम् । आद्रर्यीकृत्पद्मानि भृङ्गराजाङ्गमेव च । ...गोरोचना गन्धयुक्तं जलं वायुक्तोभवम् ।...स्नानान्ते सर्ववर्णानामाश्रमाणां तथैव च । एतानि तिलकान्याहुः सन्ध्यादिसर्वकर्मसु ॥' ईषन्मसृणाभ्यां मसृणितः (made smooth and glossy) मौलिः (केशाः) यस्य. अनु...चुम्बिना kissing his short

topknot. निविडेन dense with flowers सकृत् कान्ति the colour of his lip was bright because he had chewed betel only once. If he had taken betel very often, his lip would have been dark-red and not विमल So the reading असकृदुपयुक्त is not good एव रुचि the lustre of whose eye was heightened by the application of an eye salve with a pin विनीत धान wearing a simple (not gaudy) and respectable dress आसन्दी = पीठिका—a chair तत्काल अपनीतं सूत्रवेष्टनं यस्य (adj of पुस्तकं) तत्कालं निधाय having laid on a stand (यन्त्रक) made of reedstalks placed in front, his book which seemed as if bound with soft lotus fibres on account of the rays of his nails, although its band was removed at that very moment. His nails were bright and the rays from them resembled lotus fibres When he passed his hand round the book in unloosening the string in which it was wrapped, he as though seemed to be tying it up again पृष्ठत स्थानके when a place was assigned behind him to मधुकर and पारावत that sat near (सन्निहि) The two seem to have been persons that played upon flutes by way of accompaniment So the reading of B 'वांशिकाभ्यां' is good C and T translate मधुकर and पारावत as bee and dove. What purpose these served is not clear Perhaps they were pets वांशिक-वंशवादने शिल्पमस्य (from वंश + ठक्) according to 'शिल्पम्' पा 4 4 55 It would mean 'that served as flute-players' प्राभातिक क्षिप्य having taken out the leaf inserted inside as a mark to indicate the portion read in the morning प्राभातिक प्रपाठक (section) तस्य छेद (end) तस्य चिह्नीकृतम् प्रपाठक also means 'reader', the meaning being 'made as a mark to denote the portion read by the morning reader' गृहीत्वा पत्रिकां he took a small block (lit panel) light (not heavy) because there were a few leaves only क्षालय ग्रन्थम्—the idea is —the bright rays of his teeth when he recited the verses looked like bright water and like white flowers मुष्ण श्रोतृणाम् captivating the hearts of his hearers by the sweet intonations of his voice as though they were the jinglings of the anklets of सरस्वती residing in his mouth (tongue) सरस्वती is spoken of as dwelling in the mouth of a learned man On गमक the com says 'गमयति रागस्वरूपमिति गमकाः असाधारणानि स्वराणां निमीलनानि यानि लक्ष्येष्वान्तरमार्गे इति प्रसिद्धास्तैर्गमकैः स्वरयतिविशेषैः' गमक is thus defined 'गमकः स्वश्रुतिस्थानच्छायां श्रुत्यन्तराश्रयाम् । स्वरो यो मूर्छनामेति गमकः स इहोच्यते ॥ कम्पित स्फुरितो लीनो भिन्नः स्थविर एव च । आहतान्दोलितौ चेति गमकाः सप्त कीर्तिताः ॥' According to the सङ्गीतरत्नाकर, गमक

to the पूर्वमीमांसा of जैमिनि and to the उत्तरमीमांसा of बादरायण. In these three clauses बाण suggests that his cousins were पदवाक्यप्रमाणज्ञ, पद standing for grammar, वाक्य for मीमांसा and प्रमाण for न्यायशास्त्र. अभिनवं सुभाषितं एव सुधा तां वर्षन्तीति. For सुभाषित see p. 11.

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topknot. निचिडेन dense with flowers सक्त कान्ति the colour of his lip was bright because he had chewed betel only once. If he had taken betel very often, his lip would have been dark-red and not विमल So the reading असकृदुपयुक्त is not good एक रुचि the lustre of whose eye was heightened by the application of an eye salve with a pin विनी दधान wearing a simple (not gaudy) and respectable dress आसन्दी = पीठिका—a chair तत्काल अपनीत सूत्रवेष्टन यस्य (*adj* of पुस्तकं) तत्काला निधाय having laid, on a stand (यन्त्रक) made of reedstalks placed in front, his book which seemed as if bound with soft lotus fibres on account of the rays of his nails although its band was removed at that very moment. His nails were bright and the rays from them resembled lotus fibres When he passed his hand round the book in unloosening the string in which it was wrapped he as though seemed to be tying it up again पृष्ठत स्थानके when a place was assigned behind him to मधुकर and पारावत that sat near (सनीड) The two seem to have been persons that played upon flutes by way of accompaniment So the reading of B 'वांशिकाभ्यां' is good C and T translate मधुकर and पारावत as bee and dove What purpose these served is not clear Perhaps they were pets वांशिक-वंशवादन शिल्पमस्य (from वंश + ठक्) according to 'शिल्पम्' पा 4 4 55 It would mean 'that served as flute-players' प्राभातिक क्षिप्य having taken out the leaf inserted inside as a mark to indicate the portion read in the morning प्राभातिक प्रपाठक (section) तस्य छेद (end) तस्य चिह्नीकृतम् प्रपाठक also means reader', the meaning being 'made as a mark to denote the portion read by the morning reader' गृहीत्वा पाटिका he took a small block (*lit* panel) light (not heavy) because there were a few leaves only क्षालय ग्रन्थम्—the idea is —the bright rays of his teeth when he recited the verses looked like bright water and like white flowers मुख श्रोतृणाम् captivating the hearts of his hearers by the sweet intonations of his voice as though they were the jinglings of the anklets of सरस्वती residing in his mouth (tongue) सरस्वती is spoken of as dwelling in the mouth of a learned man On गमक the com says 'गमयति रागस्वरूपमिति गमका असाधारणानि स्वराणां निमीलनानि यानि लक्ष्येष्वान्तरमार्ग इति प्रसिद्धास्तैर्गमकै स्वरयतिविशेषै ' गमक is thus defined गमक स्वश्रुतिस्थानच्छायां श्रुत्यन्तराश्रयाम्। स्वरो यो मूर्छनामेति गमक स इहोच्यते॥ कम्पित स्फुरितो लीनो भिन्न स्थविर एव च। आहतान्दोलितौ चेति गमका सप्त कीर्तिता ॥' According to the सङ्गीतरत्नाकर, गमक

to the पूर्वमीमांसा of जैमिनि and to the उत्तरमीमांसा of बादरायण. In these three clauses बाण suggests that his cousins were पदवाक्यप्रमाणज्ञ, पद standing for grammar, वाक्य for मीमांसा and प्रमाण for न्यायशास्त्र. अभिनव सुभाषितं एव सुधा तां वर्षन्तीति. For सुभाषित see p. 11.

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is a certain कम्प of the voice, it enumerates 15 kinds of it 'स्वरस्य कम्पो गमकः श्रोतृचित्तसुखावहः ।' 3rd chap. 45. गीत्वा पपाठ he sang, chanted. पवमानप्रोक्तं पुराणं the Purāna promulgated by Vāyu i. the वायुपुराण. सूत says in the वायुपुराण I. 47–48. 'पुराणं संप्रवक्ष्यामि यदुक्तं मातरिश्वना ॥ पृष्टेन मुनिभिः पूर्वं नैमिषीयैर्महात्मभिः ।'. सूत had it from व्यास (verse 46). The वायुपुराण is one of the ancient of Purānas. The topics generally treated of in a पुराण are summarised in the following verse 'सर्गश्च प्रतिसर्गश्च वंशो मन्वन्तराणि च । वंशानुचरितं चैव पुराणं पञ्चलक्षणम् ॥'.

P. 39 l. 23—P. 40 l 5 तस्मिंश्च...लोकयन्. श्रुतिभिः सुभगा गीतिः गर्भे यथा स्यात् तथा. श्रुति is a technical term in music. It means 'a particular division of the octave, a quarter tone or interval.' They are 22 in number. श्रुतिs are those elementary नादs from which the seven स्वरs (सरिगमपधनि) are evolved. 'हृद्यूर्ध्वनाडिकासक्ता द्वाविंशत्यणुतिरोजनाडीषु । तावन्तः श्रुतिसंज्ञाः स्युर्नादाः परपरोच्चोच्चाः ॥ एवं गले च शीर्षे तान्यः सप्त स्वराः श्रुतिभ्यः स्युः ।' रागविबोध verses 13–14. तार...स्वरेण accompanying the note of the chant in a voice loud (तार) and sweet. **Verse 3.** The first half contains words that apply both to हर्षचरित and पुराण. तदपि that also. मुनिगीतम् sung by sages अतिपृथु very large. The वायुपुराण contains several thousand verses अतिपृथु surpassing पृथु, the first king (पृथुमतिक्रान्त). For पृथु vide notes on the 2nd verse in the 4th उ०. पावन holy (applies to both) पावनं also means 'composed by पवन i. e. by वायु'. हर्ष...मिदम् this Purāna does not seem to me to differ from the career of Harsha. **Verse 4.** The four adjectives qualify both गीत and हर्षराज्य. वंशा...वादि that is chanted in notes that are in harmony with the flute (with गीत); where disputants follow their family i. e. where there are no disputes among members of the same family. वंशस्य (flute) अनुगमः ययोः तौ अगमौ विवादिनौ (स्वरौ) यत्र; वंशस्य (family) अनुगमः येषां ते अगमाः विवादिनः यस्मिन्. The seven स्वरs are gruped into four classes in भरत's नाट्यशास्त्र (Chap. 28. 23) 'चतुर्विधत्वमेतेषां विज्ञेयं श्रुतियोगतः । वादी चैवाथ संवादी ह्यनुवादी विवादपि ॥'. Then he says 'विवादिनस्तु ये तेषां स्याद्विंशतिरन्तरम् । तद्यथा ऋषभगान्धारौ धैवतनिषादौ'. Those are विवादिस्वरs (viz. ऋषभ and गान्धार, धैवत and निषाद) between which there is a difference of 20 श्रुतिs. The रागविबोध (verse 35) puts the matter differently 'एकश्रुत्यन्तरितौ विवादिनौ वैरिणौ मिथो भवतः ।'. Those are विवादिs that are separated by one श्रुति (i. e. ultimately 20 श्रुतिs, as there are only 22 श्रुतिs) and are destructive of the harmony of each other. स्फुटकरण which is clearly pronounced or the rhythmic pauses of which are clear

(with गीत) स्फुट करण (pronunciation) यस्मिन् or स्फुटानि करणानि यस्मिन् करण means 'the beating of the hands to indicate the proper ताल' मल्लिनाथ on कुमारसम्भव 6 40 says "करणैस्तालव्यवस्थापकैः ताडनविशेषैः। तदुक्तं रत्नाकरदर्पणे 'नृत्यवादित्रगीतानां प्रयोगवशभेदिनाम्। समान ताडन रोध करणानि प्रचक्षते॥' इति" स्फुटानि करणानि यस्मिन् (with राज्यम्) in which the documents (of sale &c) were clear (and not ambiguous) For this meaning of करण see मनु० VIII 145 भरत गुरु weighty (important) because of its conforming to the path of Bharata (with गीत) भरत is the reputed author of the science of dancing and music The extant नाट्यशास्त्र claims to be his work The chant of सुहृद्धि conformed to the rules laid down by भरत भरत गुरु (with राज्य) 'that was wide because it embraced the path (the region) of Bharata' Here there is a reference to भरतवर्ष (India) which was so named according to the वायुपुराण (chap 33 50-52) and the भागवतपुराण (V 4 9 and XI 2 15-17) after भरत, son of ऋषभ According to ब्रह्मपुराण (13 57) भरतवर्ष was named after भरत son of दुष्यन्त and शकुन्तला श्री यीतम्—(1) issuing from a sweet throat (with गीत), issuing from श्रीकण्ठ श्रीकण्ठ was the name of the country where हर्ष's ancestors ruled श्रीयुक्त कण्ठ श्रीकण्ठ Or श्रीकण्ठ means शिव Then गीत would refer to the वायुपुराण and not the chanting of it by सुहृद्धि As all learning springs from शिव, the पुराण may also be called श्री०. हर्षराज्यम् (with गीतम्) would mean 'which is the realm of joy These verses serve to introduce the request made by Bana's cousins चत्वार qualifies उपाया and भ्रातर पितामहमुखानि एव पद्मा Brahma has four mouths वेदाभ्यासेन पवित्रिता मूर्तय येषाम् (applies to both उपाया and भ्रातर) Each of the four Vedas was promulgated by a special mouth of Brahma Vide विष्णुपुराण I 5 ऋग्वेद, यजुर्वेद, सामवेद and अथर्ववेद were respectively created from his four mouths beginning with the eastern उपाया —these are the four methods of policy in politics viz साम (reconciliation), दान (bribery), भेद (internal dissensions) and दण्ड (open attack) साम मुखा whose mouths are charming by the repeating of the सामवेद or by adopting the policy of conciliation (with भ्रातर), the commencement of which is charming by the employment of reconciliation (with उपाया) साम is the first उपाय गणपति—These are the names of बाण's cousins भ्रातर —connect this with परस्परस्य सुखानि अवलोकयन् प्रसन्न व्याकरणेऽपि—In the world as well as in grammar they were प्रसन्नवृत्तय &c The words in this clause have two meanings

throughout. प्रसन्ना वृत्तिः येषाम् whose conduct is gracious or mild (with लोके); whose exposition (of पाणिनि's सूत्रs) is clear (with व्याकरणे). It is not posssible to suppose that the काशिकावृत्ति of वामन and जयादित्य is referred to here. According to Itsing's statement, the काशिकावृत्ति was composed about 660 A. D. But Itsing's statements are rather confused and in our humble opinion not entitled to the weight given to them by western scholars. *Vide* Dr. Takakusu's translation of Itsing's work (Oxford 1896 pp. 175–176 for what is called वृत्तिसूत्र there) गृहीतं वाक्यं (गुरुवाक्य आप्तवाक्यं वा) यैः that listened to the words of relatives or elders (with लोके), that had understood the Vārtikas of कात्यायन (according to the com.). वाक्य may refer also to the वाक्यपदीय of भर्तृहरि. कृतः गुरुपदे न्यासः यैः that followed in the footsteps of their teachers or that had planted their feet on (*i. e.* had attained) an eminent position (with लोके); कृतः (अभ्यस्तः) गुरुपदेषु न्यासः यैः that studied the न्यास on difficult words (in the Sūtras of पाणिनि). न्यास is a name applied to the commentary of जिनेन्द्रबुद्धि on the काशिकावृत्ति. But it is hardly possible that Bāna refers to it. न्यास was a name given to several grammatical works. Bhāmaha (8th century A. D.) mentions a न्यास, which seems to be जिनेन्द्रबुद्धि's work. 'शिष्टप्रयोगमात्रेण न्यासकारमतेन वा। तृचा समस्तषष्ठीकं न कथञ्चिदुदाहरेत्॥'. माघ in शिशु० II. 112. refers to a न्यास, वृत्ति and निबन्धन (*i. e.* महाभाष्य). न्यायवेदिनः who knew what was proper; who knew the maxims of grammar. The महाभाष्य mentions many न्यायs like the कूपखानकन्याय (vol I. p. 11), कुम्भीधान्यन्याय (vol I p. 265), अर्धजरतीयन्याय (vol II p 231), अविरविकन्याय (vol. III. p. 124). Or न्याय means 'rules for the interpretation of the Sūtras', such as 'असिद्धं बहिरङ्गमन्तरङ्गे' (vol I. p. 26) or 'छंदोवत्सूत्राणि भवन्ति' (vol I. p 37). सु...गुरवः (सुकृत पुण्य तस्य संग्रहः (सञ्चयः) तस्य अभ्यासे गुरवः) that were great in the repeated accumulation of merit; सुकृतः संग्रहस्य अभ्यासः तेन गुरवः who became teachers (of grammar) because they had well studied the संग्रह (a work of व्याडि). In the महाभाष्य, the work called संग्रह is frequently referred to 'संग्रहे एतत्प्राधान्येन परीक्षितं नित्यो वा स्यात्कार्यो वेति' (vol I. p. 6) In the days of भर्तृहरि, author of the वाक्यपदीय, the work was lost. 'प्रायेण संक्षेपरुचीनल्पविद्यापरिग्रहान्। सम्प्राप्य वैयाकरणान् संग्रहेऽस्तमुपागते॥' वाक्यपदीय II. 484. Therefore it seems unlikely that बाण is serious when he says that his cousins had studied the संग्रह. His sole aim is to bring out similarity between लोक and व्याकरण by puns. शब्द...शब्दाः that were called 'good' by

the people, that employed only grammatically correct words महाभारतेन भाविता (purified) आत्मान येषाम् 'आर्यादिबहुधारयान दर्वापचरिताश्रयम् । इतिहासमिति प्रोक्त भविष्यद्भुतधर्मयुक् ॥' महा इलिन eager to know the stories of heroes सुभाषितश्रवणे रस एव रसायन तस्मिन् अवितृष्णा not free from desire as to the elixir the pleasure of listening to सुभाषित For रसायन, see p 55 They had no desires except this वयसि प्रथमा foremost in years वचसि in eloquence महसि in (Brahmanical) lustre यजुषि in sacrificial prayers, or in the (study of) the यजुर्वेद पूर्वं कृत who had already made an agreement (सङ्कर) (to request बाण to tell the story of Harsha's life) विवक्षव =वक्तुम् इच्छव स्मित एव सुधा तया धवलित कपोलोदर येषाम्

P 40 l 6–P. 41 l. 4 अथ मभूत् कमलदलवत् दीर्घे लोचने यस्य दत्ता संज्ञा यस्मै to whom a signal was given दशनानां ज्योत्स्नया स्नपिता ककुभ येन The rays of his white teeth resembled moon light द्विजानां राजा The moon, lord of *dvijas*, carried off the wife of his preceptor In this and the following sentences the author finds various faults in the kings and heroes of old to show that only Harsha is spotless Some of the blemishes, however, are merely verbal 'द्विजराज शशधर नक्षत्रेश क्षपाकर' इत्यमर गुरुदारग्रहण is a महापातक *Vide* notes p 160 It is to be noted that this passage up to युधिष्ठिर &c corresponds almost *verbatim* with a passage in the वासवदत्ता of सुबन्धु, where however there is no reference to मान्धाता, सौदास, मरुत्त, पाण्डु and पृथु Our humble opinion is that examples had already been collected in works that preceded सुबन्धु and बाण and that both derived their inspiration from them If there is any borrowing between the two then it is बाण that borrows बाण adds to the list and also to the phraseology employed in the वासवदत्ता, as we shall show later on *Vide* Hall's Vasavadatta pp 273 276 and pp 337–340 of the Srirangam edition सोम performed राजसूय and became conceited He carried away तारा, the wife of बृहस्पति, and did not give her back though asked by Brahma to do so He had a son from her named बुध *Vide* विष्णु० IV 6 See 'सकलजगदीयमानबुधकर्णानन्दकारिणी सोमसूर्यवंशाविव' हर्ष० 4th उ० and notes thereon दयिते त was separated from Ayus dear to him. आयुस् means 'life also आयुस् was the son of पुरूरवस् and उर्वशी The com gives the story alluded to here as follows —'पुरूरवा पूर्वां दिश नेतु गच्छन्नन्येनाप्याहृतप्रभूतधनेन विप्रेण यद्वे निमन्त्रितो लोभाक्षिप्तस्तद्धन जिहीर्षुस्तच्छापात्तद्व । तस्मिन्मृते स विप्रो नृपं विना प्रजा

निवर्तते इति ज्ञात्वा तदायुषा राजर्षिमायुर्नामानमजीजनदिति'. In the वासवद
we have 'पुरूरवा ब्राह्मणधनतृष्णया विननाश.' नहुष...आसीत्—नहु
desiring another's wife, became a great serpent. Note tha
भुजङ्ग also means 'a lewd or dissolute person'. नहुष was th
eldest son of आयुः. When Indra ran away through fea
of the sin of ब्रह्महत्या in killing वृत्र, नहुष, who had performe
numerous sacrifices, was appointed इन्द्र by the gods. In hi
vanity he cast lustful eyes on शची, the wife of इन्द्र. At the
advice of बृहस्पति, she agreed to yield to his wishes if he would
come to her in a palanquin carried by sages. While coming in
that way, he struck अगस्त्य, who was slow, with his foot urging
him to greater speed with the words 'सर्प सर्प'. Then अगस्त्य
cursed him to be a सर्प. *Vide* महाभारत वनपर्व Chapter 181.
Compare रघु० 13. 36. 'भ्रूभेदमात्रेण पदान्मघोनः प्रभ्रंशयां यो नहुषं चकार।'.
ययाति was the second son of नहुष and married देवयानी, the
daughter of शुक्र, who was a ब्राह्मण. आहितं ब्राह्मण्याः पाणिग्रहणं
येन—Who took the hand of a Brāhmana girl (*i. e.* married
her); who held a ब्राह्मणी (देवयानी) in his hand (when rescuing
her from a well). पपात fell off from caste usages; perished
(*i. e.* became prematurely old). A male belonging to any
one of the four Varṇas could marry a girl of the same
Varna as himself or of a lower Varna, but was forbidden
to marry one of a higher वर्ण. Compare what ययाति himself
says 'अविवाह्या हि राजानो देवयानि पितुस्तव।' आदि० 81. 18. ययाति
being a क्षत्रिय, there could be no marriage between him
and देवयानी, who was a ब्राह्मणी, according to caste usages.
Therefore he incurred sin. शुक्र was the preceptor of वृषपर्वा,
king of the असुरs. The latter's daughter शर्मिष्ठा quarrelled with
देवयानी and threw her in a well. ययाति, while hunting, found her
there and took her out with his hand. वृषपर्वा, afraid of शुक्र's
curse, wanted to please her. She demanded that his daughter
शर्मिष्ठा should be her slave. शुक्र, seeing that his daughter
loved ययाति, consented to their marriage. Seeing शर्मिष्ठा in her
service, he secretly married her also. When देवयानी complained
to her father of ययाति's faithlessness he cursed him to be pre-
maturely old. It will be seen from the above that marrying a
ब्राह्मणी was not the cause of ययाति's premature old age, but that
the latter was only an incident that occurred later on. बाण
of course presses it in his service to find fault with ययाति. *Vide*
महाभारत आदिपर्व chap 78-83 Note 'ब्राह्मणी ब्राह्मणी राजा विदाय न्युग-

रमज । गृहीत्वा दक्षिणे पाणावुज्जहार ततोऽवदात् ॥ chap 78 22 स्त्रीमय स्वाभवत्—there are three senses, (1) he was born a woman, (2) he became a woman, (3) he could think of nothing but women i e he was extremely lascivious The last is the fault found in him The first two are matters of mythology See the following from विष्णुपुराण IV 1 8 ff 'इष्टिं च मित्रावरुणयोर्मनु पुत्रकामश्चकार । तत्रापहुते होतुरपचारादिला नाम कन्या बभूव ॥ सैव मित्रावरुणप्रसा दात्सुद्युम्नो नाम मनो पुत्रो मैत्रयामीत्पुनश्रेश्वरकोपात् स्त्री सती सोमसूनोर्बुधस्या श्रमसमीपे बभ्राम ।' Vide also मार्कण्डेयपु० chap 111 सुद्युम्न, when hunting trespassed upon a grove sacred to पार्वती who was promised by शिव that whoever trespassed on the spot where it was would become a female सुद्युम्न then again became a female See भागवत पुराण9 1 जन्तु निर्घृणता cruelty of killing living beings cruelty in killing (his own son) जन्तु सोमक had 100 wives and only one son in old age. The son जन्तु was once bitten by an ant and the whole royal family was very much distressed and therefore he wanted a hundred sons 'धिगस्त्विहैकपुत्रत्वमपुत्रत्व वर भवेत् ।' वनपर्वे chap 127 12 He sacrificed his only son and after smelling the smoke of his fat his queens gave birth to a 100 sons The com gives the story "सोमकस्य राज्ञो जन्तुर्नाम एक पुत्रोऽभूत् । स च एकपुत्रत्वादपुत्रत्व वरमिति जानन्नृद्विग्न पुरोधसा अभ्यधायि 'बहुपुत्राश्चेदिच्छसि तदस्य सुतस्य वपया होम क्रियताम्। ततो यावन्तो धूममाजिघ्रन्ति ता पुत्रैर्युज्यन्ते' इति । स चापि घृणामपहाय तथा कारितवानिति ।" See वनपर्व chap 127-128 मार्गणव्यसनेन—by his great liking for arrows (i e for fighting) by his vice of begging रसातलमगात्—went to पाताल, perished रसातल is one of the seven पाताल्s अतल, वितल, सुतल, महातल, रसातल, तलातल and पाताल मान्धाता, son of युवनाश्व, conquered the earth and wanted to vanquish इन्द्र Indra offered to hand over his kingdom when he would conquer the demon लवण So मान्धाता attacked लवण, who had secured a शूल of miraculous powers from शिव मान्धाता perished with all his army in the fight against लवण Vide रामायण उत्तरकाण्ड chap 67 The रामायण does not mention that the son and grandson of मान्धाता accompanied him in the fight पुरुकुत्स करोत्—पुरुकुत्स, though practising penance committed a bad deed on the daughter of मेकल (the suggestion being that he had intercourse with a कन्यका a maiden) मेकलकन्यका means the river नर्मदा पुरुकुत्स was guilty of bad conduct while practising penance on the Narmada The com. says 'पुरुकुत्स पुरा तपश्चरन्नर्मदायां स्नान कुर्वन्का मप्यङ्गनामालोक्य कामाविष्टो नीतिभ्रसमसर्ने The वासवदत्ता has 'पुरुकुत्स

निवर्तते इति ज्ञात्वा तदायुषा राजर्षिमायुर्नामानमजीजनदिति'. In the वासवदत्ता we have 'पुरूरवा ब्राह्मणधनतृष्णया विननाश.' नहुष...आसीत्—नहुष, desiring another's wife, became a great serpent. Note that भुजङ्ग also means 'a lewd or dissolute person'. नहुष was the eldest son of आयुः. When Indra ran away through fear of the sin of ब्रह्महत्या in killing वृत्र, नहुष, who had performed numerous sacrifices, was appointed इन्द्र by the gods. In his vanity he cast lustful eyes on शची, the wife of इन्द्र. At the advice of बृहस्पति, she agreed to yield to his wishes if he would come to her in a palanquin carried by sages While coming in that way, he struck अगस्त्य, who was slow, with his foot urging him to greater speed with the words 'सर्प सर्प'. Then अगस्त्य cursed him to be a सर्प. *Vide* महाभारत वनपर्व Chapter 181. Compare रघु० 13 36. 'भ्रूभेदमात्रेण पदान्मघोनः प्रभ्रंशया यो नहुषं चकार।'. ययाति was the second son of नहुष and married देवयानी, the daughter of शुक्र, who was a ब्राह्मण. आहितं ब्राह्मण्याः पाणिग्रहणं येन—Who took the hand of a Brāhmana girl (*i. e.* married her); who held a ब्राह्मणी (देवयानी) in his hand (when rescuing her from a well). पपात fell off from caste usages; perished (*i. e.* became prematurely old). A male belonging to any one of the four Varnas could marry a girl of the same Varna as himself or of a lower Varna, but was forbidden to marry one of a higher वर्ण. Compare what ययाति himself says 'अविवाह्या हि राजानो देवयानि पितुस्तव।' आदि० 81. 18. ययाति being a क्षत्रिय, there could be no marriage between him and देवयानी, who was a ब्राह्मणी, according to caste usages. Therefore he incurred sin. शुक्र was the preceptor of वृषपर्वा, king of the असुरs. The latter's daughter शर्मिष्ठा quarrelled with देवयानी and threw her in a well. ययाति, while hunting, found her there and took her out with his hand. वृषपर्वा, afraid of शुक्र's curse, wanted to please her. She demanded that his daughter शर्मिष्ठा should be her slave. शुक्र, seeing that his daughter loved ययाति, consented to their marriage. Seeing शर्मिष्ठा in her service, he secretly married her also. When देवयानी complained to her father of ययाति's faithlessness he cursed him to be prematurely old. It will be seen from the above that marrying a ब्राह्मणी was not the *cause* of ययाति's premature old age, but that the latter was only an incident that occurred later on. बाण of course presses it in his service to find fault with ययाति. *Vide* महाभारत आदिपर्व chap. 78–83 Note 'तामयो ब्राह्मणी राजा विदाय नहुषा-

रमज । गृहीत्वा दक्षिणे पाणावुज्जहार ततोऽव्रवात् ॥ chap 78 22 स्त्रीमय त्वामवत्—there are three senses, (1) he was born a woman, (2) he became a woman, (3) he could think of nothing but women i e he was extremely lascivious The last is the fault found in him The first two are matters of mythology See the following from विष्णुपुराण IV 1 8 ff 'इष्टिं च मित्रावरुणयोर्मनुः पुत्रकामश्चकार। तत्रापहूते होतुरपचारादिला नाम कन्या बभूव ॥ सैव मित्रावरुणप्रसादात्सुद्युम्नो नाम मनो पुत्रो मैत्रेयासीत्पुनश्चेश्वरकोपात् स्त्री सती सोमसूनोर्बुधस्याश्रमसमीपे बभ्राम।' Vide also मार्कण्डेयपु० chap 111 सुद्युम्न, when hunting, trespassed upon a grove sacred to पार्वती who was promised by शिव that whoever trespassed on the spot where it was would become a female. सुद्युम्न then again became a female See भागवत पुराण 9 1 जन्तु निर्घृणता cruelty of killing living beings, cruelty in killing (his own son) जन्तु सोमक had 100 wives and only one son in old age. The son जन्तु was once bitten by an ant and the whole royal family was very much distressed and therefore he wanted a hundred sons 'धिगस्त्विहैकपुत्रत्वमपुत्रत्वं वरं भवेत्।' वनपर्व chap 127 12 He sacrificed his only son and after smelling the smoke of his fat his queens gave birth to a 100 sons The com gives the story "सोमकस्य राज्ञो जन्तुर्नाम एव पुत्रोऽभूत्। स च एकपुत्रत्वादपुत्रत्वं वरमिति जानन्नृत्विजं पुरोधसा अभ्यधायि 'बहून्पुत्रांश्चेदिच्छसि तदस्य सुतस्य वपया होमः क्रियताम्। ततो यावत्तो धूममाजिघ्रति ता पुत्रैर्युज्यन्ते' इति। स चापि घृणामपहाय तथा कारितवानिति।" See वनपर्व chap 127-128 मार्गणव्यसनेन—by his great liking for arrows (i e for fighting), by his vice of begging रसातलमगात्—went to पाताल, perished रसातल is one of the seven पातालs अतल, वितल, सुतल, महीतल, रसातल, तलातल and पाताल मान्धाता, son of युवनाश्व, conquered the earth and wanted to vanquish इन्द्र Indra offered to hand over his kingdom when he would conquer the demon लवण So मान्धाता attacked लवण, who had secured a शूल of miraculous powers from शिव मान्धाता perished with all his army in the fight against लवण Vide रामायण उत्तरकाण्ड chap 67 The रामायण does not mention that the son and grandson of मान्धाता accompanied him in the fight पुरुकुत्स करोत्—पुरुकुत्स, though practising penance, committed a bad deed on the daughter of मेकल (the suggestion being that he had intercourse with a कन्यका a maiden) मेकलकन्यका means the river नर्मदा. पुरुकुत्स was guilty of bad conduct while practising penance on the Narmadâ. The com says 'पुरुकुत्स पुरा तपश्चरन्नर्मदायां स्नानं कुर्वन्कामप्यङ्गनामालोक्य कामाविष्टो नीतिमुत्ससर्ज' The वासवदत्ता has 'पुरुकुत्स'

कुत्सित प्रवामवद्.' कुवलयाश्वः—According to the मार्कण्डेयपुरा (chap. 20 ff.) the king ऋतध्वज had secured a horse name कुवलय. He pursued a demon that had disturbed the sag गालव in his austerities and went to पाताल. After variou incidents which need not be detailed here, he married मदालसा daughter of a नाग अश्वतर. भुज.. ग्रहाद् by resorting to the worl of नागs (viz. पाताल), by associating with भुजङ्गs (rakes). अश्वतरकन्य means 'the daughter of a mule'. न परिजहार did not omit. Th com. gives the story differently 'कुवलयाश्वो राजा मृगयाक्रीडनप्रसङ्गे घर्मातुरो मज्जनरभसेन सरसीमवतीर्णो रसातलं प्राप्तोऽश्वतराभिधां नागकन्यामूढ वानिति'. The वासवदत्ता has 'कुवलयाश्वो अश्वतरकन्यामपि जगाम. प्रथमपुरुषकः the first man; foremost of bad men. क is added according to 'कुत्सिते' पा. 5. 3. 74. कुत्सितः पुरुषः पुरुषकः. परि... पृथिवीम् violated पृथिवी; humbled the earth. पृथु was the first king During his reign, on account of a draught, people were dying of hunger and the earth yielded nothing. People came to him He took his bow, when the earth assumed the form of a cow and ran away. Then पृथु pursued her and got from her whatever he desired. *Vide* विष्णुपु० I. 13 कृकलासभावे in being a chameleon (Marathi सरडा). वर्णसङ्करः—a combination of colours; confusion of castes (by intermarriage). It is well known that the chameleon changes the colours of its skin. वर्णसङ्कर was looked upon as sinful. Compare गीता I. 42. 'सङ्करो नरकायैव.' नृग gave by mistake the cow belonging to one ब्राह्मण to another. The real owner and the donee had a dispute and came to the king's palace to get it settled. नृग, being absorbed in pleasures, did not see them for many days. They cursed him. 'अर्थिनां कार्यसिद्धयर्थं यस्मात्त्वं नैषि दर्शनम्। अदृश्यः सर्वभूतानां कृकलासो भविष्यसि॥' रामायण उत्तरकाण्ड Chap 53. 18. The वासवदत्ता says 'नृगः कृकलासतामगमत्.' सौदा...क्षितिः by सौदास the earth was not protected but (only) disturbed or agitated. न रक्षिता (goes with क्षितिः). नरक्षिता (instru. sing. of नरक्षित्) will also mean 'who killed human beings' (with सौदासेन). To protect the earth is the first duty of a king. 'क्षत्रियस्य परो धर्मः प्रजानामेव पालनम्' मनु० 7. 144. King सौदास also called कल्माषपाद, when tired by hunting, asked a sage named शक्ति the eldest son of वसिष्ठ to make way for him on a road. When he did not move the king whipped him, whereupon the sage cursed him to be a राक्षस subsisting on human flesh. नरान् क्षिणोति इति नरक्षित्. See महाभारत आदिपर्व chap. 176. नलम्—the story of नल is well-known. अवशं अक्षहृदयं यस्य who was not master of the

secret of managing dice गृहीत्वा चाक्षहृदयं राजन्भाङ्गासुरिः नृप ॥ निषधाधिपतेश्चापि दत्वाश्वहृदयं नृप ॥ वनपर्व Chap 77 18-19 अवशानि अवशानि हृदयं च यस्य whose heart and senses were not under his control This is the fault found in him and also that कलि overcame him (while हर्ष had controlled his senses and his reign was an era of righteousness). दमयन्ती chose नल, though even gods like इन्द्र had attended the स्वयंवर. कलि enraged at this entered the body of नल. नल became addicted to gambling, lost his kingdom in favour of his brother who was an expert in gambling, and had to leave his country After various vicissitudes, he learnt अश्वहृदय from ऋतुपर्ण and regained his wife, kingdom &c *Vide* वनपर्व Chap 53-77 The वासवदत्ता has 'नल इवानिताभिभूत' मित्र

मात् had his mind disturbed in regard to the daughter of मित्र, had a weakness for his friend's daughter The last is the fault found in him One's friend's daughter should be like one's own daughter संवरण—सूर्य had a daughter named तपती, who was married by king संवरण who was a devotee of the sun. *Vide* आदिपर्व Chap 171-173 इष्ट (प्रिय) राम तस्य उन्मादेन (intense love), इष्टा रामा (a handsome woman) तस्या उन्मादेन (by his mad love for) The latter is the fault found in दशरथ दशरथ died when राम left for the forest to keep his father's promise given to कैकेयी कार्तवीर्य refers to सहस्रार्जुन A king, according to ancient ideas, should be गोब्राह्मणप्रतिपालक and not °पीडक गो पीडनेन also means by troubling a ब्राह्मण for a cow' कार्तवीर्य, a king of माहिष्मती on the नर्मदा, took away the calf of the कामधेनु of जमदग्नि, father of परशुराम परशुराम killed him His sons killed जमदग्नि when परशुराम in revenge took the vow of destroying the क्षत्रिय race *Vide* वनपर्व chap. 115-117 इष्टं बहु सुवर्णं यस्य to whom plenty of gold was dear इष्ट बहुसुवर्णक येन who performed a sacrifice called बहुसुवर्णक (in which there was gold and nothing else i e in which the utensils were of gold and gold was distributed like water) देवानां द्विज बृहस्पति तस्य बहुमत (liked), देवानां द्विजानां च बहुमत The fault found in him is that he was not देव मत (while हर्ष was देवद्विजबहुमत) *Vide* विष्णुपु° IV 1 'मरुत्तस्य यथा यज्ञस्तथा कस्यास्ति भुवि । सर्वं हिरण्मयं यस्य यज्ञवस्त्वतिशोभितम् ॥ अमाद्यदिन्द्रः सोमेन दक्षिणाभिर्द्विजातयः । मरुतः परिवेष्टारः सदस्याश्च दिवौकसः ॥ 18-19 The verse मरुतः परिवेष्टारो मरुत्तस्य &c is well known to every Brāhmaṇa मरुत्त desiring to rival इन्द्र asked बृहस्पति to officiate at his sacrifice, but the latter refused So he had it performed by बृहस्पति's brother संवर्त बृहस्पति was very much pained at the prosperity

of मत्स्य *Vide* chap 8 36 *Vide* महाभारत आश्वमेधिकपर्व chap 6-10 For शान्तनु see above p 153 अतिव्यसनात् through extreme attachment वियुक्तो वाहिन्या separated from the river (Ganges), separated from his army One who is separated from an army is left all alone (एकाकी) To cry because he was left alone does not become a great king The वासवदत्ता has 'शान्तनुरतिव्यसनाद्वने विललाप' वन—means 'forest' (with पाण्डु) and 'water' (with मत्स्य) मदनरसेन आविष्ट overwhelmed by the passion of love, that has tasted the fruit of the मदन tree For this story see आदिपर्व chap 125 He had been cursed by sage किन्दम that he would die when he had intercourse with his wife गुरु हृदय whose heart was despondent through fear (of the prowess) of his teacher (द्रोणाचार्य) गुरुभय also means 'great fear' It does behove a king to give up truth through fear, however great it may be When द्रोण made a terrible havoc in the Pandava hosts, a rumour spread that अश्वत्थामा (son of द्रोण) was killed द्रोण who believed implicitly in the truthfulness of युधिष्ठिर asked him what the truth was यु०, who knew that it was only an elephant named अश्वत्थामा that was killed, said 'हत कुञ्जर,' the latter word being uttered in a very low tone The old man heard only the first word, laid aside his weapon in grief, when धृष्टद्युम्न killed him *Vide* द्रोणपर्व chap 190 Compare '[illegible]' हर्ष० 6th उ० The वासवदत्ता omits 'गुरु हृदय' [illegible] [illegible] thus there has been no king without (some) stain. [illegible] [illegible] [illegible] ऋते except (governs the ablative) तथाहि—Here follow several sentences in which बाण shows by श्लिष्ट words how हर्ष emulates the deeds of gods and heroes of old [illegible] [illegible] (1) by Indra the moving mountains possessed of wings (पक्ष) were made steady by Harsha who subdues armies, fickle kings that had formed coalitions were paralysed In this sentence the king is shown as doing what इन्द्र did For *the cutting off of the wings of mountains* see p 81 [illegible] [illegible] (1) By Brahma (प्रजापति) the earth (धरा) was placed over the hoods of the serpent (भोगिन्द्र) [illegible], by (इन) the lord of the people forgiveness was shown to the circle of the remaining kings For [illegible], see above p 115 [illegible] [illegible] [illegible] (1) Vishnu having churned the ocean king (or [illegible]), made लक्ष्मी his own (wife), by (हर्ष) the lord of men glory was made his by vanquishing the king of [illegible] [illegible]—country on the [illegible] river There is a reference to the conquests of हर्ष

in this and some of the following sentences बलिना नाग By Bali (king of असुरs) the great serpent (वासुकि) was let loose, who (वासुकि) had unloosened up his coils round the mountain (मन्दर), by the powerful Harsha, the great elephant (दर्पशात) was abandoned (in the forest), having loosened a king from the coils (of the trunk) वासुकि was the rope in the सागरमथन, while मन्दर mountain (भूभृत्) was the churning handle, which must have had round it the coils of वासुकि The churning was done both by gods and demons Compare 'मन्दरमिव सुरासुरसमस्तसमितवासुकिविपणक्षीणेन' हर्ष० 4th उ० मोचितं भूभृत वेष्टनं येन As to the reference to हर्ष the com says 'श्रीकुमारो नाम राजा किल दर्पशातेनो पजातमदेन हस्तिना वेष्टित तत श्रीहर्षेणाकृष्य खड्गं तस्मान्मोचितोऽसौ दन्ती च रोषा द्वने परित्यक्त इति वार्ता' देवे कुमार —by God, कार्त्तिकेय was crowned (as the commander in-chief of the gods against the demon तारक), by the Lord (हर्ष), कुमार was crowned This may refer to the fact that हर्ष crowned his own son in his life time We think, however, that the reference is rather to some other prince It may be कुमारगुप्त, the elder of the two princes of Malava, that were the companions of Harsha in his boyhood. Or कुमार may be the king of प्राग्ज्योतिष referred to in the 7th उच्छ्वास स्वामि शक्ति by कार्तिकेय who felled the enemy with one stroke, his weapon (called शक्ति) was made famous by the lord (हर्ष) who destroyed his enemies at one stroke, his prowess was made known स्वामी is a name of कार्त्तिकेय He wielded a weapon called शक्ति and killed the demon तारक कार्त्तिकेय is also called शक्तिधर नरसिंहेन क्रम —नरसिंह (Vishnu in his man lion *avatara*) that killed his foe (हिरण्यकशिपु) with his own hand (not with weapons) manifested his valour the best of men (हर्ष), who destroyed his enemies in person (not with the help of an army) showed his might Perhaps the word विक्रम (which means a footstep) contains an allusion to the वामनावतार परमेश्वर —the great शिव took the hand of (*i e* married) Durga the daughter of Himālaya by the great Lord (हर्ष) tribute (कर) was levied from the inaccessible (दुर्ग) Himālaya regions According to Buhler this passage refers to Harsha s conquest of Nepal लोक विभक्त by Brahma guardians of the world were appointed in the quarters and the treasures of the world were divided among the first born (kings) 'हिरण्यगर्भो लोकेश स्वयम्भूश्चतुरानन' इत्यमर For लोकपाल, see above p 140 भुवनकोश means the whole universe or world अग्रजन्मनाम् the kings like मनु and पृथु that

were first born लोक विभक्त by the lord of the world (हर्ष), guardians of the people (great officers) were appointed in the regions and the treasure collected (by taxation) from the whole world was distributed among Brahmanas. For this distribution, vide Intro. XL and notes p 146 There is a third meaning suggested लोकनाथ means बुद्ध कोश is the Buddhist dictionary of वसुबन्धु Compare 'शुकैरपि शाक्यशासनकुशलैः कोश समुपदिशद्भिः' हर्ष० 8th उ० 5th para महासमारम्भा Great beginnings (with कृतयुग), great undertakings or efforts (with हर्ष) The propriety of प्रथम is this. According to Pauranic accounts, the present is the 7th Manu called वैवस्वत Fourteen Manus are equal to a day of ब्रह्मा, which latter again is equal to 1000 महायुगs (constituted by the four युगs, कृत, त्रेता, द्वापर and कलि) A day of ब्रह्मा is called कल्प It will be seen therefore that numerous कृतयुगs have passed away since the world began. In the first कृतयुग, however, very great beginnings had to be made as everything was new, the earth had to be made steady &c, in the succeeding ones there were no such great beginnings पूर्वे क्रमेण in the order of the lineage of his ancestors. सु • माणानाम् It is long since we entertained the desire to hear अयस्कान्तमणय magnets नीरस निष्ठुराणि—dry and hard (with लोहानि), without taste (appreciation) and harsh (with मनांसि) क्षुद्रकानाम् of insignificant (or mean) persons स्वभावेन सरसानि (affectionate, appreciative मृदूनि च These two words are the opposite of नीरस and निष्ठुर इतरेषाम् of those who are not क्षुद्रक भार्गवो वंश —we saw above (text p 17 l 29) that Bana's ancestor वत्स belonged to the भार्गववंश

P 41 ll. 5—18 बाणस्तु यासीत् न हितम् you did not say what would be reasonable (or fit) The idea is that it does not stand to reason that a puny narrator like बाण could narrate the wondrous tale of Harsha's life. अघटमान मनोरथ यस्मिन् अघट कल्पयामि I am of opinion that your curiosity cannot secure its object शक्या तृप those who are eager to secure their object are generally wanting in the proper estimate as to what is possible and what is not possible स्वार्थे तृष्णा येषां ते तृष्ण or स्वार्थं तृष्यन्ति ते तृष्ण or तृष् may mean simply 'desires' निय तत्तयाया श्रवणे रस. (passion, liking) तस्य रभसेन (excess) मोहिता प्रविवेक—judgment. क्व—क्व Two क्वs show great disparity or incongruity between two things परमाणोरिव परिमाणं यस्य the capacity of which is as small as

that of an atom बहुदृदयम्—refers to Bana. For महात्म्य, see above p 102 परिमितेषु वर्णेषु वृत्ति (वर्तन, जीवन) येषाम् that are produced by a small number of letters, that subsist upon &c The letters of the alphabet which go to make up words are very few संख्यामनिगच्छन्ति numberless वाचस्पते = बृहस्पते अगोचर = अविषय सरस्व भार even the goddess of speech will find this (narration of हर्षचरित) a very heavy burden. अविकलम् entire एक वयम् if your curiosity will be satisfied with a part, then I am ready अधिगता कतिपयाक्षरलवा तै लघीयसी which is light by having acquired a few drops of letters जिह्वा was originally जड (when बाण was a child), but later on it acquired agility What is nimble can turn in any direction किमन्यद्—what more (can be des red)? This is the best combination to induce a person to wax eloquent परि दिवस the day is almost ended. पश्चाल्लम्बमाना कपिलकिरणा एव जटाभार तेन भास्वर —(1) brilliant with the tawny rays, resembling matted hair, that hang down in the west (with पूषा), brilliant with matted hair hanging behind resembling the tawny rays of the evening sun (with राम) भगवान् goes with राम and पूषा भार्गवो राम — Rāma of the भृगु race *viz* परशुराम महाह्रदे in the great lake. निमज्जति sinks, bathes पूषा the sun समन्त ह्रदे—As to the extirpation of the क्षत्रिय by परशुराम, see 'परशुराममिव क्षत्रक्षपणक्षीण परशुधाराचिह्नित' हर्ष॰4th उ॰ and notes thereon परशुराम accumulated the blood of the slaughtered क्षत्रिय in five lakes 'त्रि सप्तकृत्वा पृथिवीं कृत्वा निःक्षत्रियां प्रभु । समन्तपञ्चके पञ्च चकार रुधिरह्रदान् ॥ स तेषु तर्पयामास भृगून् भृगुकुलोद्वह ।' वनपर्व 117 9–10, see also आदिपर्व 2 3–5 Bana very frequently refers to the story of परशुराम समन्तपञ्चक was in कुरुक्षेत्र Compare 'जामदग्न्येन च शाम्यन्मन्युशिखिशिखासङ्गरसुखाय मानसप्रशीतलेषु क्षत्रियक्षतजह्रदेष्वस्नायि' हर्ष॰ 6th उ॰ तथा पश्चन्त they assented with the words 'let it be so

P 41 ll. 19—32 अथ गच्छत् The first sentence is 'अथ प्रदोषारम्भ वधूमिव सार्धं तयैव गोष्ठ्या तस्थौ (बाण) मधुमदेन (by the intoxication of wine) पाटलिता (reddish) मालवीकपोला सदृश कोमल आतप (glow) यस्य मालवी a lady from Malva मुकुलितेऽह्नि when the day had closed (*lit* folded itself like a bud) क्रम लम्बमाने when the sun hung down kissing darkness, being very red as though through the closing of the lotus plants The idea is—when the sun was about to set the day lotuses closed their petals. The poet fancies that the sun, on finding that the कमलिनीs did not respond to his feelings, became angry (red)

and began to kiss darkness instead (in revenge against the कमलिनीs) रवि तमसि when darkness came hurrying on in the sky following the track of the horses of the Sun, as though it (तम) were Yama's buffalo The simple idea is that the east first became dark and that darkness gradually spread over the whole sky up to the western horizon. A buffalo is dark and Yama's buffalo must be particularly so गृह वल्कले when the bark garments hanging from the roofs (पटल) of the huts (कुटीरक) of house ascetics were removed along with the patches (च्छेद) of the red sunglow Ascetics may wander from place to place or may have a fixed abode They had exposed the garments for drying and removed them at nightfall. The lingering red glow also vanished. कले कल्मषं (पाप) मुष्णाति इति °मुष् तस्मिन् मुष्णाति *loc sing* of *pr p* of मुष् 9th con. गगनं object of मुष्णाति कलि धूमे when the smoke issuing from the places where the sacred fire was kindled filled (*lit* nourished) the sky the smoke that removed the sins of the Kali age सनियमे that had undertaken the performance of some vow 'नियमस्तु स यत्कर्मानित्यमागन्तुसाधनम्' इत्यमर मौनव्रत अस्ति अस्य इति °मति (?) वि लोले restless because it was the time for amusing themselves (by moving about here and there) Just when the sun went down the house wives had some time which they spent in strolling about विकीर्यमाणा हरिता श्यामाकशालिपूलिका यासाम् before whom were spread green bundles of the hay of श्यामाक corn. दुग्धासु that had been milked. कपिला a cow (from its tawny colour) वैतान sacrificial (from वितान) 'क्रतुविस्तारयोरस्त्री वितानम्' इत्यमर तनूपात्—अग्नि (तनूं देह न पातयति इति) पूते विष्टरे (आसने) उपविष्टे कृष्णाजिनेन जटिले looking hairy with antelope skin जटिन् ascetic wearing matted hair बद्धासनं अभ्यासो इति °सिन् बद्धासन means a posture of the body for profound meditation. It seems that बद्धासन was a generic name applicable to any आसन, such as पद्मासन 'ध्यानयोगासने ब्रह्मासनम्' अमर (ब्रह्म [illegible] आसनं ब्रह्मासनम् ध्यान[illegible] योग [illegible] ध्यानमेव योग इति वा मल्लिनाथ) Some define it as '[illegible]' [illegible] [illegible] [illegible] [illegible] The meaning is that the disciples came running and clapping their hands (as boys would do) or that the disciples came running being called by the clapping of their preceptors' hands [illegible] under the supervision (*lit* with the permission) of languid and old teachers of the Veda. [illegible] [illegible] [illegible] इति or [illegible] [illegible] यथा

स्तु तथा उद्गिरति इति that recited (*lit* emitted) disconnected lines (दण्डक) of the text or that recited the texts in such a way that many lines were dropped (in the effort to recite) The idea seems to be this —naughty and dull boys were called upon by their wearied old teachers to perform सन्ध्यावन्दन either by repeating what the teacher would himself first pronounce or by repeating what they had been taught before In this process the careless boys omitted certain portions and loudly repeated the rest The old and wearied preceptors did not seem to notice the lapses of the students सन्ध्यां यति that listened to the evening prayer The reading समवधीरयति is in one way better, meaning 'that treated with contempt the evening prayer' बठर dullard, compare 'मुनिनाथोऽपि.. कृपावानात्मान बठरसत्त्वेभ्य कतिकृत्वो न दत्तवान्' हप० 8th उ० विट sensualist, dandy तारका आख्या (name) यस्य (*adj* of ज्योतिषि) समुन्म हे (*lit*) when in the sky (ख) emerged the lights called stars *i e* when the stars began to twinkle तथै तस्थौ he stood in the same company (as before) नीत प्रथम याम (प्रहर) येन who passed the first part of the night गणपते —गणपति was one of the four cousins of बाण mentioned above (text p 39 l 30) निमीलिता (closed) दृक् (eye) येषां अनुपजाता निद्रा येषाम्—They could not sleep (through expectant curiosity) though they closed their eyes सूर्यो लयतास् that waited for the rise of the sun कमलs also close their buds at night and wait for सूर्योदय when they bloom

P 41 l 33—P 42 l 12 अथ रेमे तुर्ये चतुर्थे प्रतिबुद्ध waking up Verse 5 This is cited by the काव्यप्रकाश as an instance of the figure स्वभावोक्ति For जाति or स्वभावोक्ति *vide* notes p 4 The principal sentence is तुरङ्ग क्ष्मा (पृथ्वीं) खुरेण विलिखति (paws, scratches) पश्चा सार्धं having stretched his foot behind. त्रिक मुच्चै having lengthened out upwards his body that was stretched (to full length) by bending the lower part of the spine 'पृष्ठवंशाधरे त्रिकम्' अमर (पृष्ठास्थोऽथ ऊर्वो सन्धौ त्रिसङ्कटत्रिकम्—क्षीर०) वितत *adj* of अङ्गम् or we may take it as an अव्ययीभाव. त्रिकस्य नला विततं यथा स्यात्तथा द्राघयति is a denominative verb from दीर्घ आस रसि with bent (आभुग्न) neck having rested his mouth on his chest मटां धूय having tossed his mane grey with dust घास fodder अनवरत चलत् प्रोथ यस्य तत् अ प्रोथ ०त्प्रोथ तुण्ड यस्य स ०तुण्ड (nostril) 'घोणा तु प्रोथमस्त्रियाम्' अमर मन्द शब्दायमान gently neighing शब्द करोति इति शब्दायते, according to 'शब्दवैरकलहाभ्रकण्वमेघेभ्य करणे' पा 3 1 17 The metre is स्रग्धरा Verse 6

कुर्वन् (तुरङ्गः)—the object is कन्धराम् (neck). आभुग्नं पृष्ठं यस्य. मुख...कटिः bringing his loins near his mouth. आतिरश्चीम् curved sideways. लोलेना...केसरेण that (कोण) was struck with his restless and waving mane that dropped down particles of dew (तुहिनं). केसर is that part of the mane which is on the forehead निद्रा...कषायम् that was reddish through the itch after sleep (or through sleep and itch). कषति—the subject is तुरङ्गः and t object is कोणम्. निविडिता श्रोत्रशुक्तिः येन that closed his shell-li ears (*with his mane*). त्वङ्गन्ति पक्ष्माणि तेषु लग्नाः प्रतनुबुसकण यस्मिन् (the corner of the eye) on the restless lashes of whic stuck small particles of chaff. खुरेण—is to be connected wit कषति. The metre is स्रग्धरा. ज्ञातयः=बान्धवाः. पूर्वो...प्रायः wh understood their intention by the discussion that had alread taken place. उद्घातः allusion, reference.

P. 42 l 13—P. 43 l. 12. श्रूयताम् ..जनपदः. The princip sentence is अस्ति...श्रीकण्ठो नाम जनपदः. पुण्य...तीर्णः which wa inhabited by the meritorious, as though it were the abod (आवासः) of Indra descended upon the earth पुण्यकृत् als means 'gods'. It was believed that those who accumulate merit by the performance of sacrifices went to Indra's heave and returned to the earth when their merit was exhausted Compare 'त्रैविद्या मां सोमपाः पूतपापा यज्ञैरिष्ट्वा स्वर्गतिं प्रार्थयन्ते। ते पुण्यमासाद्य सुरेन्द्रलोकमश्नन्ति दिव्यान्दिवि देवभोगान्॥ ते तं भुक्त्वा स्वर्गलोकं विशालं क्षीणे पुण्ये मर्त्यलोकं विशन्ति।' भगवद्गीता Chap. IX. 20-21. असङ्कीर्णे वर्णान्व्यवहारस्थिती (व्यवहारः स्थितिश्च) यस्मिन् where the practices an usages of the (four) Varnas were not confused. कृतयुगस्य व्यवस्था यस्मिन्. In कृतयुग there was no वर्णसङ्कर, nor was there an in the country of श्रीकण्ठ. If we read कृतकृत°, then we dissolv as कृता कृतयुगस्य व्यवस्था यस्मिन्. स्थल...क्षेत्रः abounding as it did in land lotuses, its fields were broken by ploughs (हलम्) the points (पोत्र) of which uprooted lotus fibres and which caused a humming of bees, as though they (हल) sang the excellent (सार) qualities of the soil. स्थलकमल—distinguish them from water lotuses, that are simply कमल. पोत्रैः उन्मूल्यमानानि मृणालानि येषाम् 'मुखाग्रे क्रोडहलयोः पोत्रम्' अमरः. सङ्गीताः मेदिन्याः साराः गुणाः यैः There is a श्लेष on the word गुण (quality, string) The मृणालs are गुणs. The poet fancies that the hum of bees on the lotuses that were uprooted is a song declaring the fertility of the soil. 'उद्भिद्यमानानि क्षेत्राणि यस्य. ईखो...न्तरः that was dense with rows of plantations (वाटः-टम्) of Pundra sugarcane, as though they

rows) were watered by clouds that had drunk the waters of the milky ocean पुण्ड्र is a very sweet variety of sugar-cane. The poet fancies that the sweetness must be due to their being watered by clouds from क्षीरसागर (and not from the salt ocean) It is a general rule that the qualities of effects arise from similar qualities in their causes. Compare 'कारणगुणपूर्वक कार्यगुणो दृष्ट' वैशेषिकसूत्र II 1 24 or the न्याय 'कारणगुणा हि कार्यगुणानारभन्ते' गति सीमान्त the borders of which were in every direction crowded (सङ्कट) with heaps of corn, as though they were strange hills, separated (from each other) by threshing floors खलधान threshing floor धामन् n place The heaps were big like hills. The com says 'खलधानधामभि खलपालै' i.e. it takes it to mean by the owners or watchmen of the threshing floors' (खलधान धाम येषाम्) This is not good सम भूमि the ground of which was thickly covered (जटिलित) with beds of cumin seed (जीरक) being watered by the pots of the water wheel क्षीर० says that, according to कौटिल्य, उद्घाटन means 'घटीयन्त्र' We must ascribe the same sense to उद्घात 'उद्घाटन घटीयन्त्रम्' अमर उर्वरा कृत adorned with rice fields extending (beyond their proper limits) on account of the very fertile soil. 'उर्वरा सर्वसस्याढ्या' अमर For शालेय see p 118 वरीय is the comparative of उरु The idea is —the land surrounding the rice fields also was fertile and so beyond the fields proper grew ricecrops due to the fact that some grains were carried away by the birds or by the ants and grew luxuriantly there पाक स्फित that had stretches of wheat fields (गोधूमधामन्) variegated (किर्मीरित) by heaps of Rajamasha beans bursting as they were ripe and rendered brown (कपिशित) by the split pods of mudga. मुद्ग is Marathi मूग पाकेन विशरारव राजमाषा येषां निकरै किर्मीरितानि तै The next clause is महिष विपिन महिषपृष्ठे प्रतिष्ठिता (mounted) *सायन्त गोपाला तै पालितानि तै (adj of गोधनै) क्षीर स्रुतै (गोधनै)* that were followed by sparrows greedy (लम्पट) for the swarms of insects The insects (probably flies) pursued the cows (as they had ulcers on their backs or feet &c) and were in their turn pursued by चटकाः अवटु (ग्रीवा) तस्यां घटिता घण्टा एव घट्य तासां रटितेन रमणीयै charming with the tinkling of jar-like bells bound round their necks 'कम्बुग्रीवा त्रिरेखा सावटुर्घाटा कृकाटिका' अमर अटव्द्धिरटवी that wandered over the forest क्षर क्षरद्भि that dropped milk (from their udders), as though it (milk) were the milky ocean drunk by the bull of Siva

कुर्वन् (तुरङ्ग)—the object is कंधराम् (neck) आभुग्न पृष्ठं यस्य मुख कटि bringing his loins near his mouth आतिरश्चीम् curved sideways लोलेना केसरेण that (कोण) was struck with his restless and waving mane that dropped down particles of dew (तुहिन) केसर is that part of the mane which is on the forehead निद्रा कषायम् that was reddish through *the itch after sleep* (or through sleep and itch) कषति—the subject is तुरङ्ग and the *object is कोणम्* *निविडिता श्रोत्रशुक्ति* येन that closed his shell like ears (with his mane) त्वङ्गति पक्ष्माग्राणि तेषु लग्ना प्रतनुतुसकणा यस्मिन् (the corner of the eye) on the restless lashes of which stuck small particles of chaff खुरेण—is to be connected with कषति The metre is स्रग्धरा ज्ञातय =बान्धवा पूर्वो प्राय who understood their intention by the discussion that had already taken place उद्घात allusion, reference

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(rows) were watered by clouds that had drunk the waters of the milky ocean पुण्ड्र is a very sweet variety of sugar-cane The poet fancies that the sweetness must be due to their being watered by clouds from क्षीरसागर (and not from the salt ocean) It is a general rule that the qualities of effects arise from similar qualities in their causes Compare 'कारणगुणपूर्वक कार्यगुणो दृष्ट' वैशेषिकसूत्र II 1 24 or the न्याय 'कारणगुणा हि कार्यगुणानारभन्ते' प्रति सीमान्त the borders of which were in every direction crowded (सङ्कट) with heaps of corn, as though they were strange hills, separated (from each other) by threshing floors खलधान threshing floor धामन् n place The heaps were big like hills The com says 'खलधानधामभि खलपालै' i e it takes it to mean by the owners or watchmen of the threshing floors' (खलधान धाम येषाम्) This is not good सम भूमि the ground of which was thickly covered (जटिलित) with beds of cumin seed (जीरक) being watered by the pots of the water wheel. क्षीर० says that, according to कौटिल्य, उद्घातन means 'घटीयन्त्र' We must ascribe the same sense to उद्घात 'उद्घाटन घटीयन्त्रम्' अमर उर्वरा द्रुत adorned with rice fields extending (beyond their proper limits) on account of the very fertile soil. 'उर्वरा सर्वसस्याढ्या' अमर For शालेय see p 118 वरीय is the compara tive of उरु The idea is —the land surrounding the rice fields also was fertile and so beyond the fields proper grew ricecrops due to the fact that some grains were carried away by the birds or by the ants and grew luxuriantly there पाक छित that had stretches of wheat fields (गोधूमधामन्) variegated (किर्मीरित) by heaps of *Rajamasha* beans bursting as they were ripe and rendered brown (कपिशित) by the split pods of *mudga*. मुद्ग is Marathi मूग पाकेन विशरारव राजमाषा तेषां निकरै किर्मीरितानि तै The next clause is महिष विपिन महिषपृष्ठे प्रतिष्ठिता (mounted) गायन्त गोपाला तै पालितानि तै (a b of गोधनै) चीट सृतै (गोधनै) that were followed by sparrows greedy (लम्पट) for the swarms of insects The insects (probably flies) pursued the cows (as they had ulcers on their backs or feet &c) and were in their turn pursued by चटकाs. अवटु (ग्रीवा) तस्या घटिता घण्टा एव घट्य तासां रटितेन रमणीयै charming with the tinkling of jar like bells bound round their necks 'कम्बुग्रीवा त्रिरेखा सावटुर्घाटा कृकाटिका' अमर अटद्भिरटवीं that wandered over the forest. क्षर क्षरद्भि that dropped milk (from their udders), as though it (milk) were the milky ocean drunk by the bull of Siva

and then distributed in many places (*viz* the cows) for fear of disease (*i. e.* indigestion). बाष्प ..तृप्तै. that were fed on very tender grass. बाष्प...तृण means 'grass that can be cut with tears' *i e* very soft and tender. Note 'कृत्यैरधिकार्थवचने' पा. 2 1. 33. (स्तुतिनिन्दाफलकमर्थवादवचनमधिकार्थवचन तत्र कर्तरि करणे च तृतीया कृत्यै. सह प्राग्वत् । वातच्छेद्य तृणम् । काकपेया नदी । सि. कौ.). कृत्य means potential participles 'गोधनं स्याद्गवां व्रजे' अमरः धवलितानि विपिनानि यस्य. The cows were white विविध.. देशः the districts (उद्देशः) of which were variegated with black antelopes in thousands, as though they were the eyes let fall (from heaven on earth) by Indra (शतमन्युः) blinded by the smoke of the offerings of various sacrifices शत मन्यवः क्रतवः अस्य इति शतमन्युः Indra also has a 1000 eyes, eyes are कृष्णशार (dark and variegated) The pupil is dark, while the corners of the eye are reddish and the other part is white, hence the word कृष्णशार. For the 1000 eyes of इन्द्र *vide* 'सहस्रनेत्रदर्शनयोग्या जयन्तीमिव शची' हर्ष० 4th उ० and notes thereon. धवल शोभित· adorned with regions whitened with the pollen of *Ketaki* groves that scattered about white dust, as though they (regions) were the entrances of the city of Siva grey with the ashes sprinkled over the lord of प्रमथs प्रमथs are the attendants of शिव उद्धूलनम् smearing the body with ashes शिव is represented as fond of this शाककन्दलै· श्यामलितानि ग्रामाणां उपकण्ठे (समीपे) काश्यपीपृष्ठानि यस्मिन्. शाककन्दलै. with the shoots of vegetables, or 'with vegetables and plantains' काश्यपी—the earth, so called because परशुराम, after vanquishing the क्षत्रियs, made a gift of it to कश्यप. 'क्षोणी ज्या काश्यपी क्षिति' अमरः. करभपालीभिः with rows of young camels Understand उपलक्षितः after this, in accordance with the Sutra 'इत्थम्भूतलक्षणे' पा. 2. 3. 21 For करभ, mark the Sutra 'शृङ्खलमस्य बन्धन करभे' पा. 5 2. 79 (शृङ्खलक करभ). The instrumentals from ०प्रस्फोटितै to ०पथिकैः qualify द्राक्षामण्डपै. पीलुपल्लवै प्रस्फोटित येषु—where (the dust on the feet of travellers) was rubbed off with the tender leaves of the Pilu tree For this use of प्रस्फोटित compare 'पथिकपादप्रस्फोटनधूलि-धूसरैर्नवपल्लवैर्लाञ्छितच्छायानाम् (अटवीप्रवेशमार्गाणां)' हर्ष० 7th उ० last para, 'विश्रान्तकार्पटिकप्रस्फोटितचरणधूलिधूसरकिसलयलाञ्छितोपकण्ठैः' कादम्बरी p 223 of P. प्रस्फोटित may also mean 'pierced' The com says 'प्रस्फोटितैर्निराकृतैः.' करपुटैः पीडितानि (squeezed) मातुलुङ्गदलानि (citron leaves) तेषां रसेन उपलिप्तैः besmeared. मातुलुङ्गी is Marathi महाळुंग. स्वेच्छया विचिता· कुङ्कुमकेसराः तैः कृत पुष्पप्रकर· येषु—where the saffron filaments gathered at their pleasure (by the travellers) served

as the offering of flowers प्रत्यग्राणां (fresh) फलानां रस तस्य पानेन सुखसुप्ता पथिका येषु वन गृहैरिव—the poet fancies that the vine arbours under which the travellers rested were as though the water-hostels where nectar was given by wood nymphs. The juice of the sweet grapes that the travellers eat is like nectar. The words from ०प्रस्तोदिते to ०पथिके suggest certain characteristics of a प्रपागृह (Marathi पाणपोई). The dust in a प्रपा may be cleared away with पल्लव; it may be उपलिप्त with cowdung as green as मातुलुङ्गीरस. Offerings of flowers (पुष्पप्रकर) are made on the floor of प्रपा. Travellers take rest after drinking water (रसपान) there. द्राक्षामण्डपै—is to be connected with विलोनैः स्फुटन्ति (bursting open) फलानि यासाम्—*a l.* of दाडिमीना बीजलग्न शुकचञ्चुराग यासाम्. The reddish grains of the pomegranate look like the red beaks of parrots. The poet fancies that the redness of beaks stuck to the seeds when parrots pecked the फल. समारूढ कपिकुल तस्य कपोले सन्दिह्यमानानि कुसुमानि यासाम्. The flowers of the pomegranate trees looked like the cheeks of the monkeys that had climbed them so that one had difficulty in distinguishing them. विलोभनीया उपनिगमा यस्य the approaches to which (country of श्रीकण्ठ) were fascinating. वनपाले पीयमान नारिकेलरसासव (the wine of cocoanut juice) येषु—*a l.* of उपवने. पथिकलोकेन लुप्यमाना (pillaged) पिण्डखर्जूरा (datetrees) येषु *a l.* of उपवने. गोलाङ्गूलैर्लिह्यमान मधुरामोद (मधुर आमोद यस्य) पिण्डीरस येषु. पिण्डी is a kind of palm tree. For गोलाङ्गूल, see p 54. ०चञ्चुभि जर्जरिता आरुका येषु. आरुक a plant growing in the हिमालय with cooling properties. ०वृते—*a l.* of ०वनै. अर्जुन is a kind of tree. गोकुलानां अवतारेण कलुषित कूलकीलाल येषाम्—the water on the edges of which was rendered turbid by the descent of herds of kine. अध्वग a traveller. शरण्य that afforded refuge. शरणे साधु शरण्य according to तत्र साधु' पा 4 4 98. अरण्यधरावन्धै forest pools. अवन्ध्यानि वनराजिणि यस्मिन् the hollows (or valleys) in the forests of which are not barren (on account of pools). करभेभ्यो हित करभीय, *i. e.* notes on शङ्कव्य and वसीय p 94. उष्ट्राणां (camels) समूह औष्ट्रकम्, उरभ्राणां (rams) समूह औरभ्रकम्, according to 'गोत्रोक्षोष्ट्रोरभ्रराजराजन्यराजपुत्रवत्समनुष्याजाद्वुञ्' पा 4 2 39 (तस्य समूहे इत्यत्र). *Vide* औषक p 166. कुल सम्बाध (crowd) यस्मिन्. In the next clause दिशि दिनि, the principal part is वडवानां चित full of the wandering droves of mares (वडवा). विलो लब्धानाम् that were smeared with the juice of saffron plots that were crushed

(सृदित) by their rolling (विलोठनं) on them समालब्ध 'smeared with unguents' For the rolling of horses on saffron spots, compare रघु 4 67 विनीताध्वश्रमास्तस्य सिन्धुतीरविचेष्टनै । दुधुवुर्वाजिन स्कन्धाँल्लग्नकुङ्कुमकेसरान् ॥' The poet fancies that the mares were smeared with saffron and wandered about (as अभिसारिकाs would do) for seducing the horses (seven) of the Sun. उत्प्रोथपुटै and उन्मुखै are equivalent to उन्नतप्रोथ० and उन्नतमुखै —with their up turned nostrils and mouths उदर पिबन्तीनाम्—the poet fancies that the mares turned up their noses because they wanted to take in the wind (प्रभञ्जन) for the purpose of producing speed in the young lying in their wombs वातहरिणीनामिव-This word has several senses वातहरिण is a very swift kind of deer The wind gods (Maruts) are supposed to be drawn by deer पृषदश्व is a synonym of वात The word may also suggest the sense 'that surpass the wind (in speed)' अनवरतानां क्रतूनां धूम तेन अन्धकार तस्मिन् प्रवृत्तै that were produced (kindled) in the darkness of the smoke of &c बाणै — fires हस have white wings and hence the fires are fancied to be हसयूथ हस move about in the dark (अन्धकार) resembling the smoke &c There is an apparent विरोध between अन्धकारप्रवृत्तै and धवलितभुवन What springs from darkness cannot whiten the world If we read गुणै for बाणै, then the meaning is similar By the performance of क्रतुs merit is produced पुण्य and यश are poetically said to be white सङ्गीत लोक with the vast resources (prosperity) of which the mortal world resounded, as though with peacocks intoxicated by the sound of drums ०मुरज a drum beaten in a concert Peacocks are overjoyed when it thunders They mistook मुरजरव for thunder Another sense is suggested by सङ्गीत मत्तै —the wealth of the people was so vast that they were mad after singing &c शशि वृत्तै whose conduct was as pure (अवदात) as the rays of the moon (with virtuous men) that were round (वृत्त) and bright like the rays of the moon (with pearls) गुणिभि (with pearls) would also mean that were strung together प्रसाधित adorned. पथिक शतै विलुप्यमानानि (pillaged) स्फीतानि (abundant) फलानि येषाम् (with trees) ०विलुप्यमान स्फीत फलं (ऐश्वर्यं येषाम्)—the guests obtained plenty of money in that country, which (money) was distributed by them among other travellers अभिगमनीय sought for (by all guests) inviting (with big trees) मृग कृत that was steadied (protected) by the headmen of villages (महत्तर) clad in garments of deer skin bearing the fragrance of musk, as

though they were the hills at the foot of the हिमालय For मृगमद, see p 51 मृग दिते (with अद्रिषु) means 'covered with the hair of the deer scented with &c The musk-deer is found in the Himālaya range. महत्तरै with अद्रिषु means 'very large' 'पादा प्रत्यन्तपर्वताः' अमर. महत्तर as the name of an officer occurs in numerous grants (compare I A. vol VIII p. 20 and vol. XII p 25) The word occurs in the 7th उच्छ्वास also. प्रोद्दण्ड समे on the lotuses of which with upraised stalks were seatd the best of birds (with reservoirs of water), on the lotus of which with upraised stalk was seated Brahmā (with the navel of Vishnu) 'सहस्रपत्रं कमलम्' इत्यमर For नारायणनाभि, see notes pp 20 and 28 above For द्विजोत्तम as meaning ब्रह्म, see 'द्विजवरस्य द्वातुहीतनोयो नाभिपद्म इव' हर्ष० 4th उ० first para. प्रोद्दण्ड मण्डित also conveys another sense The best of Brāhmaṇas in thousands sat on thousands of leaves near the lakes in that country for perfoming सन्ध्यावन्दन &c मथित क्षितिभि where the ground (or earth) was washed with streams of churned milk (with महाघोषै and अर्णवै) मथितं also means 'buttermilk' 'तक्रं ह्युदश्विन्मथितं पादाम्ब्वर्धाम्बु निर्जलम्' अमर महाघोष a big hamlet of cowherds महान् घोष (uproar) वेगु (a l) of अर्णवै) At the time when the gods and demons began to churn there must have been a great uproar. पूरिताशा the regions of which were filled (with जनपद) The directions were filled with great uproar at the time of churning or the effort of churning satisfied the hopes (of the gods and demons) जनपद a country

P 43 ll 13—21 यत्र दैवम् यत्र दृश्य where wrong doctrines faded away, as though washed by the water of the tears due to the smoke of the three fires 'दक्षिणाग्निर्गार्हपत्याहवनीयौ त्रयोऽग्नय। अग्नित्रयमिदं त्रेता' अमर As the people stuck to Vedic rites, heresies departing from the Veda ceased to exist कुदृष्टय also 'weak eyesight' Weak eyesight may be cured by medicines applied to the eye, which cause the eye to drop tears. पच्य दुरितानि sins were not seen (i e vanished) as though burnt by the fire of the bricks (इष्टका) that were being baked for constructing altars As the people were virtuous no sins were committed The poet fancies that sins vanished because they were consumed &c Explain the following उत्प्रेक्षाs similarly छिद्यमान यूपाय दारु येन स ०दारु परशु तेन पातित cleft मल धौत इव as though washed by the streams of the clouds made up of the

smoke of sacrificial fires (शिखिन् *m.*). For clouds being formed of smoke, see notes p. 106. वर्णसंकर (a combination of colours) may be washed with water and then no colour would remain. घुटा इव as though cut up by numerous chisels (टङ्क) for shaping (घटने) the stones of the temples. 'टङ्कः पाषाणदारणः' अमरः. मद्दा द्रवा calamities ran away, as though routed by the tumult of the making of महादान. महादान is a name of certain very munificent gifts (16 in number), the first being तुलापुरुषदान. उपद्रव a misfortune or national calamity (such as a famine). दीप्ता इव as though heated by thousands of blazing kitchens in the great sacrifices. 'सत्रमाच्छादने यज्ञे' अमरः. [illegible] त्रासिता इव as though frightened by the sharp sound of the holy drums beaten at the marriages of bulls. On the eleventh day after the death of a person, a bull is let loose along with cows, which is called वृषोत्सर्ग or वृषविवाह. [illegible] untimely deaths [illegible] ईति —Distress or calamity. ईतिs are usually said to be six. [illegible] extreme proximity of kings (i. e. encampment of soldiers whether hostile or friendly). [illegible] As the sovereign power (power) rested with him, [illegible] could not become angry (l r l) in that country.

यस्मिन् As thousands of sacrifices were performed, a vast store of merit was accumulated In कृतयुग also there was vast merit So the country is fancied to be an encampment. In a camp also fires blaze forth at night. Or the reference may be to the fires in the नीराजन ceremony of the camp *Vide* p 34 The com shows that कृतयुग also means 'king 'कृत प्रतिसमाहित युग द्वय स्वपक्षपरपक्षरूपं येन स राजोच्यते' पद्ममेव आसन तस्मिन् स्थित ब्रह्मर्षि (ब्रह्मा चासौ ऋषिश्च) तस्य ध्यानेन आधीयमान (brought about) सकलस्य अकुशलस्य (evil, calamity) प्रशम यस्मिन् (with अवतार), पद्मासन आसनभेद तस्मिन् स्थिता ब्रह्मर्षय तेषां ध्यानेन &c Brahma sits on the lotus in the navel of विष्णु For ब्रह्मा warding off evil, compare 'त्रिभुवनोपप्लवप्रशमकुशापीडधारिणेव दक्षिणेन करेण' (text) p 4 l 20 In the country there were ब्रह्मर्षि (saintly Brāhmanas) sitting in the *yogic* posture called पद्मासन In this आसन the right foot is placed on the left thigh and the left foot on the right thigh, the toes are to be firmly held by the hands, the chin is to be on the heart and one has to look at the tip of the nose 'वामोरूपरि दक्षिण च चरण संस्थाप्य वाम तथा दक्षोरूपरि पश्चिमेन विधिना धृत्वा कराभ्यां दृढम् । अङ्गुष्ठौ हृदये निधाय चिबुक नासाग्रमालोकयेदेतद्व्याधिविनाशकारि यमिनां पद्मासन प्रोच्यते ॥ हठयोगप्रदीपिका महावाहिनी great river, great army विपक्ष कुरूणाम् that was as though the enemy (i e the rival) of the country of उत्तरकुरु An enemy (विपक्ष) has large armies In the country described there were both large armies and large rivers उत्तरकुरु is one of the four द्वीप्s near मेरु (भीष्मपर्व 6 13) The great river there is the Ganges 'दक्षिणेन तु नीलस्य मेरो पार्श्वे तथोत्तरे । उत्तरा कुरवो राजन् पुण्या सिद्धनिषेविता ॥' भीष्मपर्व 7 2 If we read विक्षेप the meaning is 'that throws off (into the background) i e surpasses' वि पुरस्य like the conqueror of the three cities i e like Siva, that desired to conquer (i e that equalled in splendour) the three cities of the Asuras (with the country) For त्रिपुरदाह, see p 113 above. ईश्वर शिव तस्य मार्गणा बाणा तै सन्ताप तस्य अनभिज्ञा सकलजना यस्मिन्, ईश्वरस्य नृपस्य मार्गण तस्य &c The idea in the latter case is either that the people of that country did not know the harassment due to the exacting demands of the king or that they did not know how to solicit favours from the king सुधारसेन (by *chunam* or whitewash) सिक्तानि धवलगृहाणि तेषा पङ्क्त्या पाण्डुर The country had whitewashed houses and so resembled moonlight. In चन्द्रलोक there must be houses sprinkled with nectar (as the moon is full of सुधा) मधुमत्ता. (intoxicated by

drink) मत्तकाशिन्यः (handsome and fascinating women) तेषां भूषणरवेण भरितं भुवनं यस्मिन्. मत्तकाशिनी—मत्ता क्षीबा इव काशते भाति इति मत्तकाशिनी. The com. says that मत्तकाशिनी also means 'यक्षिणी'. यक्ष are the servants of कुबेर. नामाभिहारः carrying away the name (and depositing it in another place) *i. e.* a synonym. As there was the jingling of the ornaments of मत्तकाशिनीs, the country was a synonym of कुबेरनगर. स्थाण्वीश्वरः—the modern Thanesar. जन...शेषः—श्रीकण्ठ was a large country of which स्थाण्वीश्वर was a part.

P. 43 l. 32—P. 44 l. 6. यस्तपो...गृह्यत. The principal sentence is यः...अगृह्यत. We have to supply अगृह्यत in each clause. कामायतनम् abode of Cupid or the temple of Cupid. लासकैः = नटैः. यम...वुभिः—the country was so well guarded that enemies were as much afraid of it as of Death. For चिन्तामणि, see above p. 135. वीरक्षेत्रम् It was the home of heroes. गन्धर्वनगरम्-गन्धर्वs are the musicians of the gods गायनैः by singers. विश्वकर्मा—is the architect of the gods and presides over all arts विज्ञानिभिः by artisans, by those skilled in the 64 arts. 'मोक्षे धीर्ज्ञानमन्यत्र विज्ञानं शिल्पशास्त्रयोः' अमरः. वैदेहकैः = वणिग्भिः. 'वैदेहकः सार्थवाहो नैगमो वाणिजो वणिक्' अमरः. द्यूत...बन्दिभिः—bards looked upon it as a gambling house. In a gambling house fortunes are made (and also lost) in a day. Bards were richly rewarded in that country. विट...दग्धैः by sharpwitted men (or crafty) it was looked upon as a club of clever voluptuaries सुकृतपरिणामः as the fulfilment (ripening) of their good deeds. Travellers got there everything they desired. It is only through one's good deeds in former lives that one is so fortunate as to secure whatever one desires. असुरविवरम्—*vide* notes p 90. धातिकैः—com. paraphrases as 'चिररव्यसनिभिराचार्यैः.' Probably there is a pun on the word धातिः which means 'mad' and 'those whose heads are turned by the thought of amassing money.' Mad men are confined in dark places. That country gave as much money to fortune hunters as असुरविवर was supposed to yield. शा...भिः it was looked upon as a Buddhist monastery by those who wanted tranquility of mind. महोत्सवसमाजः concourse of people on a great festival. चारणैः wandering actors (देशान्तरभ्रमणाज्जीवति इति चारणः). वसुधारा stream of wealth. Munificent gifts were made to Brāhmaṇas in that country.

P. 44 ll. 7—11 यत्र च...प्रमदाः. In this paragraph, each adjective independently qualifies प्रमदाः. Further in each pair of

adjectives there is an apparent contradiction due to श्लेष मातङ्गगामिन्य possessing the gait of elephants, having sexual intercourse with chandalas 'चण्डालप्लवमातङ्गदिवाकीर्तिजनङ्गमा ।' अमर॰ If they were मातङ्ग॰ (in the 2nd sense), they could not be शीलवत्य (of pure conduct) गौर्य fair, Gauris (पार्वती) वैभवरता attached to pomp and luxury, attached to a place where no शिव existed विगत भव यस्मात् तस्मिन् रता If they were पार्वती, they must be भवरत (and not विभवरत) श्यामा handsome dark श्यामा is a handsome lady described as 'शीते सुखोष्णसर्वाङ्गी ग्रीष्मे या सुखशीतला । तप्तकाञ्चनवर्णाभा सा स्त्री श्यामेति कथ्यते ॥' पद्म॰ decked with rubies, having the colour of (red) lotus What is dark cannot be red श्यामा also means 'nights' and पद्मरागिण्य would mean 'loving lotuses' Nights cannot love day lotuses धवल वदना whose faces are bright with white teeth, whose mouths are pure like those of pure Brahmanas मदि मना whose breath is fragrant like wine, whose breath with wine If they drank wine their mouths could not be pure Wine-drinking was forbidden to all, particularly to Brahmanas *Vide* notes above p 160 चन्द्र वपुष whose bodies are charming like the moon, whose bodies are (hard) like the चन्द्रकान्त stone शिरीष is a very delicate flower अ गम्या not to be approched by gallants, not to be approached by serpents कञ्चुकिन्य wearing a bodice, female serpents (*lit* possessed of slough) कञ्चुकिन्य also means libidinous' पृथु श्रिय whose glory as wives spread far and wide (also 'whose beautiful hips are broad), whose retinue of women is large 'कलत्र श्रोणिभार्ययो' अमर दरिद्र लिता possessed of a slender waist, counted among the poor लावण्यवत्य possessed of beauty, possessed of salt अप्रमत्ता not rash or careless not intoxicated प्रसन्न (clear) उज्ज्वल राग (colour) यासाम्, प्रसन्नावत् उज्ज्वल राग येषाम् प्रसन्ना means 'wine *Vide* notes p 143 on प्रसन्ना अकौतुका that did not wear the marriage thread, that were free from (girlish) curiosity For the meaning of कौतुक compare रघु॰ 8 1 'अथ तस्य विवाहकौतुकं ललित बिभ्रत एव पार्थिव' Being grown up (प्रौढ) they must once have worn the marriage thread

15 P 44 l 12—24 यत्र च परिजना In this passage the poet describes that the women possessed naturally those things which they had added by way of decoration and so the latter were really superfluous चक्षु दामानि their very eyes are a natural wreath for the head, the garlands of lotus petals are

a mere burden Their eyes were darker than the blue कुवलय अलक किसलयानि the images of their tresses reflected in their (bright) cheeks were ear-ornaments unimpaired (in beauty) the tender leaves of the *Tamala* (placed on the ear as ornament) were superfluous Their tresses were darker and more glossy than तमाल leaves प्रियकथा talk about their husbands आडम्बर show, external appendage कपोल दीपा their (bright) cheeks alone caused continuous light (आलोक), the jewelled lamps at night were merely (for the sake of) pomp कुल जालिका the veil (जालिका) was merely an appendage worn because it was the custom of high born ladies to wear one बाह्य ताडनम् playing on the lute was an external accomplishment (i e an accomplishment for display) पटवास perfumed powder Their smile was bright like camphor and when they smiled their breath was also fragrant like camphor 'पिष्टात पटवासक' अमर (पटो वास्यतेऽनेन) अधर॰—The redness of their lips surpassed that of saffron. निर्गुण useless लावण्यकलङ्क a stain on their beauty The paste of saffron only marred the beauty of their complexion परि ल्ता canes for striking in joke Their arms were fair and slender like cane यौ वि द्व drops of perspiration due to the warmth of youth विदग्धा fine artful विशाल रसा square like broad crystal slabs रागिणाम् of their lovers Construe श्रोण्य विश्रमकारणम् अनि वेदिका the jewelled couches in their houses were useless (*for giving rest to their lovers*) कमल भरणकानि—bees hovered round their feet (that resembled red lotuses) mistaking them to be lotuses and so looked like sapphire anklets समुचि सहाया the proper (or usual) companions of their strolls For Hamsas following the tinkling anklets of ladies see p 31 above हे जना attendants were but the details of their prosperity

P 44 ll 25—32 तत्र च बभूव The principal sentence is तत्र च राजा पुष्पभूतिरिति नाम्ना बभूव सद दधान—इद्धनु possesses all colours The king supported all (the four) castes As to Indra s 1000 eyes see above notes p 186 कल्याणप्रकृतित्वे in being by nature well disposed to all (with पुष्पभूति), in being the source (प्रकृति) of gold (with मेरु) Meru is a mountain of gold 'मेरु सुमेरुर्हेमाद्रि रत्नसानु सुरालय' अमर लक्ष्मीसमाकर्षणे in drawing Glory or prosperity towards himself, in drawing out लक्ष्मी (with मन्दर) For मन्दर see p 52 मर्यादायाम् in propriety of conduct, in the boundary or shore The sea does not pass

beyond the shore The king never transgressed the rules of decorum शब्दप्रादुर्भावे in the diffusion of his fame or in the knowledge of grammar, in manifesting sound (with आकाश) According to the writers on Sanskrit logic, गन्ध, रस, रूप, स्पर्श and शब्द are respectively the special qualities of पृथिवी, अप्, तेज, वायु and आकाश आकाश is defined by them as 'शब्दगुणमाकाशम्' कलासंग्रहे in the comprehension of the (64) arts in the accumulation of the (16) digits (with शशी) अकृत्रिमालापत्वे in employing speech that is not false, in having its words not created (composed) by anyone According to the मीमांसकs वेद is self-existent and eternal It is अपौरुषेय धरणि the earth लोक करणे in steadying or supporting the people, in supporting (on its surface) the people (with धरणि) सर्व हरणे in removing the effects of *Rajas* in the case of all kings, in carrying away all the dust of the earth The wind carries off the dust रज is one of the three Gunas of the सांख्य system, viz सत्त्व, रज and तम Its effects are काम, क्रोध &c Compare 'काम एष क्रोध एष रजोगुणसमुद्भव' गीता 3 37 पुष्पभूति subdued all kings (पार्थिव) and their passions गुरुवचसि weighty or great in speech, Brihaspati in speech It should be noted that the words from गुरु up to दक्ष are adjectives as well as proper nouns पृथुरसि wide in the chest पृथु also was a famous king Note the 2nd verse of the 4th उच्छ्वास and *vide* the notes thereon विशाले मनसि comprehensive in intellect The com says that विशाल was also the name of a बोधिसत्त्व विशाल was also a son of इक्ष्वाकु and founder of the city विशाला जनकस्तपसि—he performed various austerities जनक, king of मिथिला, was famous for his holiness and spiritual knowledge सुयात्र whose expedition (or invasion) is grand सुयात्र seems to be the name of a king सुमन्त्र whose policy is good, सुमन्त्र was the charioteer of दशरथ शोभन मन्त्र यस्य Works on politics lay down that a king should keep his line of policy secret till it bears fruit Compare 'मन्त्र इव सचिवमण्डलेन रक्ष्यमाण हृष॰ 4th उ॰ and notes thereon बुध wise, Mercury (the son of the Moon) अर्जुन white the hero अर्जुन भीष्म terrific the great warrior भीष्म निषध is the name of a mountain and also of a king who was father of नल निषध hard solid शत्रुघ्न who killed his enemies the brother of Rama शूर brave a king of the यादवs who was grand father of कृष्ण शूर क्रमणे in vanquishing brave armies in occupying the country of शूरसेन (i e मथुरा) दक्ष मेणि vigilant or clever in discharging his duty to his *subjects* दक्ष is a well known

प्रजापति *Vide* notes p 18 The प्रजापतिs were entrusted with the task of creating all sorts of beings सवादि०—It will be noticed that in this passage famous primeval kings like पृथु are associated with the limbs and qualities of the king पुष्पभूति

P 45 ll 1-23 पृथुना दर्शनम् पृथुना कृता—for this legend, *vide* notes p 176 इति therefore स्पर्धमान इव as if vying with (पृथु) महिषी crowned queen she-buffalo निसर्ग मति the minds of the great are by nature unrestrained and follow their own likings अनुपदिष्ट (*adj* of भक्ति) untaught भुवनभृति (*adj* of भवे) who upholds the worlds भूतभावने who creates all beings भवच्छिदि that destroys the cycle of births and deaths भवे = शिवे 'नमहरौ भवौ' अमर अकृत वृषभध्वजस्य (शिवस्य) पूजाविधि येन अजरम् free from old age never aging अमरगुरुम् venerated by the gods अपरिमितानां गणानां पतिम् the lord of innumerable attendants called गणs अचलदुहितृ—पार्वती ०नै कृता चरणयो नति यस्य The student will notice that all the letters from अजम् to ०नतिम् are short, when the सन्धि rules are observed पशुपति = शिवम् प्रपन्न devoted भर्तृ प्रकृतय the dispositions of dependents follow the mind of their master खण्डपरशु = शिव ववु अस्य पुण्यविषयेषु वायव in his holy country winds blew ०गर्भ and the two following words qualify वायव होमालवाले (अग्निकुण्डे) विलीयमान (melting) बहल गुग्गुलु तस्य गन्ध गर्भे येषाम् For गुग्गुलु being burnt in the temples of शिव, *vide* notes p 105 स्नपन क्षारिण that dropped particles (क्षोद) of the spray of the milk for bathing (the images of शिव) For क्षीरस्नपन, *vide* notes p 114 बिल्व हिन that carried along petals from the wreaths of *Bilva* leaves शिव चिते proper in the worship of शिव उपायन a present (made personally) प्राभृतम् a present (sent with a messenger or servant) प्रकर्षेण आराधनार्थं आश्रियते ढौक्यते स पादोपजानिन his dependents. करदीकृता that were made to pay tribute (from करद one who pays tribute) तथाहि for instance कैलास वृषै with huge bulls that were to be let loose in the evening worship (of शिव), white like the peaks of कैलास, the tips of whose horns were decked with golden figure work For पत्रलता, see notes on पत्रभङ्ग p 24 Mr R R Kale takes ०वृषै to be stone or clay images of the bull of शिव, but there is very little warrant for this supposition सन्ध्यावलिवृषै bulls that were intended to be let loose as offerings in the evening worship of शिव स्नपनकलश pitchers (for holding milk) for bathing (the image of शिव) अयमाजन vessels useful in worship. 'मूल्ये

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पूजाविधावर्षं ' अमर पुष्पपट्टे cloths on which there were ornamental flowers woven in (with threads) मणि प्रदीपै lamps on jewelled sticks (stands) महासूत्र=यज्ञोपवीतम् महा कोषै cases (for covering शिवलिङ्ग) inlaid with pieces of very costly gems 'मुखयुक्ता कोषा मुखकोषा ये लिङ्गोपरि दीयन्ते' सं० अन्त पुराण्यपि तस्य अभिलषितमन्ववर्तन्त his queens also complied with his desire स्वयमारब्ध बालेयतण्डुलकण्डन यै that themselves threshed the rice used for making oblations (to शिव) बलये हिता बालेया तण्डुला, according to 'छदिरुपधिबलेर्ढञ्' पा 5 1 13 देवगृहस्य उपलेपन (plastering with cowdung) तैन लोहिततराणि करकिसलयानि येषाम् Their hands were already red but the manual labour to which the queens were not accustomed, made their palms redder कुसुमग्रथने (in making wreaths) स्वयं समस्त परिजन येषाम् परममाहेश्वर a great devotee of शिव हर्ष himself is called परममाहेश्वर, vide Intro p XXIX footnote शुश्राव—the object is महाशैवम् अपर मथनम्—For the destruction of दक्ष's sacrifice vide notes p 87 According to the भागवतपुराण (4th स्कन्ध 5th chap) शिव produced from his जटा a terrific being called वीरभद्र that destroyed दक्ष s sacrifice भैरव was the name of the Saiva ascetic and भैरव is also one of the terrific forms of शिव So the author says 'अपरमिव मथनम्' दाक्षिणात्य (from दक्षिणा with the affix त्यक्), according to 'दक्षिणा पश्चात्पुरसस्त्यक्' पा 4 2 98 (दक्षिणत्याजन्तमव्ययम्) बहु लोकम् who covered the world with thousands of good qualities as though with pupils that became far famed by the mastery of various sciences Read शीलसंवादः उप वादः Resemblance in character draws a person though unseen to one s heart (i e affection for him springs up even without seeing him) कपर्दिन्—कपर्द ... विद्यते अस्य इति कपर्दी शिव आच दर्शनम् he desired ... शिष्य another wishes to see him by all means The ... was other than the one मनोरथे If we want to see a person ... silver lotuses. अस्य त्वरेण for that purpose He employed ...

adjectives in the accusative singular qualify भैरवाचार्य below दत्त" अष्टपुष्पिका येन. For अष्टपुष्पिका, *vide* notes p 46 पुष्पाणामष्टक मष्टपुष्पिका. अनुष्ठित अग्निकार्य येन कृत भसरेखापरिहारेण परिकर यस्य that was surrounded by a circle of ashes परिहार a tract of common land round a village, hence, here 'a tract or circle Compare 'धनु शत परीहारो ग्रामस्य स्यात्समन्तत ।' मनु० 8 237 The com says 'परिहारोऽत्र मर्यादा' हरितेन गोमयेन उपलिप्त ०तल तस्मिन् वितते (spread) कृष्ण न्यस्तन्तम् under the guise (मिष) of wrapping himself in a dark woollen blanket, he as though was practising residence (आवास) in the darkness of *patala* in the apprehension that he might have to enter into an *Asura* cavern For असुरविवर, *vide* notes p 90 Patala as the haunt of demons and sinners is supposed to be dark An असुरविवर must also be very dark, if our explanation of it be correct He did not want to enter असुरविवर, but the poet fancies that he was familiarising himself with darkness because he feared that he might one day have do so उन्मिषता लिम्पन्तम् who covered his disciples with the flashing lustre of his body as tawny as lightning as though with red arsenic paste purchased by the sale of human flesh मन शिला is red and therefore would be like the glow of his body मन शिला costs money and so the question arises how the poor ascetic got it The words महा क्रीतेन explain this They suggest that भैरवाचार्य was a शाक्त had offered human flesh to शक्ति and the पिशाच s and thereby secured super human powers Compare 'अपरत्र प्रकाशनरपतिकुमारकक्रियमाणमहामांसविक्रयप्रक्रमम्' हर्ष० 4th उ० 7th para The शाक्त s say 'अष्टम्या रुधिरैर्मांसैर्महामांसै सुगन्धिभि । पूजयेद्बहुजातीयैर्बलिभिर्भोजनै शिवाम् ॥' जटी सिद्धान् with his hair tied in a lump so as to peep upwards from a portion of which that was matted hung down the round globes of conch shell and his rosary beads he seemed to be imprisoning the Siddhas conceited by the pride of knowledge and roaming overhead (in the sky) जटीकृत एकदेश तस्मात् लम्बमाना रुद्राक्षाणां शङ्खाना च गुलिका यस्मिन् प्रशस्ता शिखा शिखापाश The शिखा was long (like a cord) and ऊर्ध्वबद्ध hence the उत्प्रेक्षा 'बध्नन्तमिव &c' For सिद्ध, see above p 83 The poet wants to suggest that he had secured superhuman powers (सिद्धि) which enabled him even to imprison the सिद्ध धवला कतिपये शिरोरुहा (hair) यस्मिन् (*adj* of वयसा) वयसा क्रामन्तम् in age he had passed beyond 55 years खालित्येन क्षीयमाणा शङ्खाग्रे लेखा यस्य the line of the hair on the front part of his head was faint owing to baldness We

expect ललन्य (from ललति) for लालित. 'शङ्खो निधौ ललाटास्थि' अमर रोमश (hairy) कर्णशष्कुलिप्रदेश (the outer part of the ear) यस्य निरक्षया ....न्तम् with his slanting forehead mark made with ashes, he led one to think that it was the white line of his skull bone burst by the heat of the burnt *guggulu* repeatedly held over his head It is better to read शिरोनिधृत with some MSS For ललाटिका, see p. 41 For the burning of गुग्गुल in the temple of शिव and on the head, *vide* notes p 105 Bones are white The line of white ashes on the forehead is fancied to be the skull bone split up by heat. सहज .... who had as though a single, long (आयामिनी) and unbroken (निरन्तरा) brow by the meeting together of his brows, as the part between the brows was contracted by the natural folds of the wrinkles on his forehead, the brow being tawny in colour ०भ्रूके सङ्कोचित कूर्चभाग यस्य 'कूर्चमस्त्री भ्रुवोर्मध्यम्' अमर. भ्रू का यस्य. Between the brows there is ordinarily a part of the head But as his forehead was deeply wrinkled, the two brows presented a continuous line निरन्तराम् leaving no intervening space ईषत् काचवत् काचरा कनीनिका यस्य the pupil of which was greenish like glass रक्तापाङ्गाभ्यां निर्गत अंशुप्रतान' यस्य from the red corners of which shot forth rays सध्ये धवला भा यस्य तेन ०भासा. These three qualify ०युगलेन इन्द्रायुधेनेव—The rainbow also presents red and green colours and so his eyes are fancied to be इन्द्रायुध Then there are two more उत्प्रेक्षाs. लोचन ....न्तम्—the idea is—when he cast glances all round from his eyes that were white, red (in the corners) and greenish yellow (in the pupil), he seemed to draw all round a large circle tinged with various colours A मण्डल is drawn on the ground in worshipping a deity Compare 'कुङ्कुमपङ्कानुलिप्त मण्डल्के रक्तकमलषण्डेनार्चां ददौ' हर्ष० 4th उ०, 4th para सित ....क्षिपन्तम् he seemed to scatter in all directions an oblation to शिव variegated with rows of white, yellow and red flags (or marks) That flags were used in the worship of शिव we see from the 2nd उ० 'सुरभिकुसुमधूपगन्धध्वजमालिविलेपनप्रदीपकबहुला विधाय पूजाम्' (text p 25) If we take पताका as meaning 'mark' (in a secondary sense), then there is a reference to an oblation of rice (which is white) smeared with red powder and yellow turmeric Such oblations are even now placed where four roads meet तार्क्ष्यतुण्डकोटिवत् कुब्जा अग्रघोणा (घोणाया अग्र or rather अग्र चासौ घोणा च) यस्य the tip of whose nose was curved

like the end of Garuda's beak. 'गरुत्मान्गरुडस्तार्क्ष्यः' अमरः. For the form अग्रघोणा, mark वामन's काव्यालङ्कारसूत्र 5. 2. 20 'हस्ताग्राग्रहस्तादयो गुणगुणिनोर्भेदाभेदात्'. दूर...कपोलम् whose cheeks looked narrow on account of the corners of his mouth being very far gashed. दूरविदीर्णे सृक्किणी ताभ्यां संक्षिप्तौ कपोलौ यस्य. किञ्चिद्दन्तुरतया because he had slightly prominent teeth. सदा हृदये सन्निहितः हरः तस्य मौलौ चन्द्रः तस्य आतपेन इव. He had white and prominent teeth, the brilliance of which brightened the circle of the quarters. The poet fancies that it was the light of S'iva's *crescent issuing* out of his mouth, शिव being always present in his heart. जिह्वाग्र ..तौष्ठम्—his lip naturally hung down a little. He knew by heart (जिह्वाग्रस्थित) all the canonical works (संहिता) of the S'aivite sect. The poet fancies that his lip hung down as though on account of the weight of the संहिताs that were on the tip of the tongue प्रलम्ब...वध्यमानम् with his crystal ear-rings dangling from his pendulous (प्रलम्ब) ear-lobes, he seemed as though pursued by Venus and Jupiter in the belief of acquiring (from him) a lore which would enable them to conquer the gods and demons (respectively) शुक्र and गुरु were respectively the preceptors of the असुरs and देवs. Venus and Jupiter, with which the two are identified, are the brightest of the planets. So the *crystal ear-rings are fancied to be* शुक्र and गुरु. स्कन्द... कलयन्तम् wearing, on one of his forearms (प्रकोष्ठः) that had an iron bracelet and on which was tied a bundle of magic threads with various herbs, a piece of conchshell, as though it were the tooth of Pūshan broken by S'iva and turned by him (भैरवाचार्य) into an ornament out of devotion to शिव. The piece of शङ्ख was white like teeth विविधौषधिभिः सर्वैः च युक्ता सूत्रपङ्क्तिः, बद्धा ०षधि- यस्मिन्. Even now people wear dark thread on their forearms supposed to have magical properties. पूष्णो दन्तमिव— When वीरभद्र produced from S'iva's matted hair destroyed *the sacrifice of दक्ष, some of the gods were severely dealt with.* भग lost his eye, while one of the teeth of पूषन् was broken. *Vide* for the story भागवतपुराण 4. 5. 'भगस्य नेत्रं भगवान्पातितस्य रुषा भुवि । उज्जहार सदःस्थोऽक्ष्णा यः शपन्तमसूसुचत् ॥ पूष्णश्चापातयद्दन्तान् कालिङ्गस्य यथा बलः । शप्यमाने गरिमणि योऽहसद्दर्शयन्दतः ॥' verses 20-21. As the दन्त became holy by the touch of वीरभद्र, the ascetic is fancied as wearing it with भक्ति. There seems to be some faint reference even in the Rigveda to the story about the loss of the tooth of पूषन्. Compare 'शन्न पूषा शर्म भगो शम देवः सरस्वती' (which last is

explained as कृतदन्त) Rigveda IV 30 24 अरिल मालामिव—The beads of the rosary looked like the pots for throwing up (उद्यान) the water (रस) in a well and the string of the rosary like the rope on which the pots are placed at intervals He revolved the rosary in his right hand A water-wheel also is turned with the right hand अखिलस्य रसस्य कृपाद् उद्यान तदर्थं घटीयन्त्रमाला The रुद्राक्षमाला also threw out all pleasures (रस) from his heart (which was concentrated solely on शिव) आ (ईश्वर) पिङ्गलानि समाणि यस्य कूर्चकम्पेन by his thick beard संमार्ग निकरम्—the idea is —a कूर्च (brush, peacock's feathers) is used in sweeping off a heap (निकर) of dust (रज), his beard that rubbed his chest is fancied as sweeping off रज (passion) contained in the heart रज is one of the three Gunas according to the सांख्यs It is रजोगुण that gives rise to काम and क्रोध and leads a person into sin 'मध्य लघु प्रकाशकमिष्टमुपष्टम्भकं चलं च रज | गुरु वरणकमेव तम' सांख्यकारिका, 'अथ केन प्रयुक्तोऽयं पापं चरति पूरुष | अनिच्छन्नपि वार्ष्णेय बलादिव नियोजित ॥ काम एष क्रोध एष रजोगुणसमुद्भव ।' गीता chap 3 36–37 निचित full of (adj of ०देश) ध्यान दधानम्—the idea is —By meditation he had acquired the illumination (ज्योति) of knowledge Light (ज्योति) such as that of fire or the sun burns, what is burnt up becomes dark The dark hair on his chest is fancied to be the effect of ज्योति which illumines his heart ईषत्प्रशिथिलेन वलिवलयेन वध्यमान तुन्द (उदर) यस्य उपचीयमान (protuberant) स्फिग्प्रासपिण्डक यस्य स्फिच् f buttocks, hips 'स्त्रियां स्फिचौ कटिप्रोथौ' अमर पाण्डुरेण पवित्रेण क्षौमेण (linen cloth) आवृत कौपीन (private parts) यस्य For कौपीन see above notes p 198 सा ग्रन्थितेन that was passed round (his body) while he sat in a dignified पर्यङ्क posture When a person sits on his hams with legs crosswise and a piece of cloth is firmly tied round his knees loins and back it is called पर्यङ्कबन्ध (Marathi बेठा मारून बसणे) बाण's description leaves no doubt about the meaning of पर्यङ्क a But मल्लिनाथ commenting on the words 'पर्यङ्कबन्ध स्थिरपूर्वकायम्' (कुमारसम्भव 3 45) explains it as वीरासन and quotes two definitions of the latter which do not agree with our explanation *Vide* मल्लिनाथ's comment अमृतफेनवत् श्वेता रज्जु (काति) यस्य (with योगपट्टेन), फेनेन श्वेता रज्जु यस्य (with वासुकिना) For योगपट्टक, see p 26 For वासुकि being the rope in churning *vide* p 52 वासुकि must have been sprinkled with the foam of अमृत as it came out of the churned ocean अप्रतिहत (irresistible) अनेकमहार्घ प्रभाव तेन आविर्भूत तेन The poet fancies that the योगपट्टक encircling

his body was वासुकि manifesting itself through the irresistible might of the ascetic's incantations and then performing a प्रदक्षिणा round him. Even now it is believed that a मान्त्रिक can call out a serpent from its hiding place by the power of मन्त्रs. The suggested meaning is that, as वासुकि is the king of serpents, the ascetic must have been a great magician indeed. Compare for the conceit 'सुधाफेनधवलेन तपःप्रभावकुण्डलीकृतेन गङ्गास्रोतसेव योगपट्टकेन विरचितवैकक्ष्यकम्' (text p 3 ll 29-30 above). अरुणतामरसवत् सुकुमारं तलं यस्य. चर्चयन्तं तलम्—the idea is—the bright rays of his reddish soles spread on the surface (तल) of the earth (रसा). The poet fancies that he crushed the earth (with the rays) in his passion or zeal (रस) for bringing out the great treasures (supposed to be lying in the earth). The person who is believed to be able to see treasures hidden in the earth is called (in Marathi) पायाळु. तोयेन क्षालितं अत एव शुचि तेन (applies to both युगलेन and ऽमिथुनेन) हंसमिथुनेन as though they were two हंसs that had come there in order to become familiar with the pilgrimage to holy places on the Ganges. He had often been to the holy Ganges and would again go there. Therefore हंसs (in the form of the wooden slippers) never left his feet. In the next clause the principal part is वैणवेन विशाखिकादण्डेन सततपार्श्ववर्तिना विराजमानम्—who had constantly at his side a bamboo विशाखिका staff. What विशाखिका means is not quite clear. Probably it is a staff the upper part of which branches off into two and forms a loop. Compare 'विशाखिकाशिखरनिबद्धनारिकेरीफलकरकमयधौतोपानद्युगलेपिताम्' कादम्बरी p 133 of P. The commentators of the कादम्बरी explain it variously as 'विशाखिका भूमिशुद्धयर्थमाध्रियमाणा लोहयष्टिरूपा शिखभेदो वा,' 'विशाखिका रुद्राङ्कुशः, विशाखिका विशाखा सा नरोरवयवान्तरम्'. शिखरे निखाता (imbedded) कुब्जा (curved) कालायसकण्टका (iron hooks) यस्य. Even now people in the Konkan use a staff that has a few iron hooks fixed at the top, which rattle when a man walks and frighten away reptiles. ०कण्टकेन applies to ०ङ्कुशेन also. An अङ्कुश (goad) also has an iron barb imbedded in it. सविघ्नाङ्कुशेनेव as though it were a goad for driving away Ganesa who causes obstacles in the mastery of all the lores. It should be remembered that an elephant is controlled by a goad and that गणेश has the head of an elephant. विनायक is called विघ्नराज (he controls as well as causes obstacles). विनायक also presides over learning. The suggestion is—the ascetic had mastered

all विचार, he had the goad like staff always with him by way of a threat to गणेश if the latter wanted to cause any obstacle बाण often uses विनायक for शेष Compare 'अयमशिवसहचरो विनायक' हर्ष० 8th उ०, 'अशिवमूर्तयो महाविनायकाधिष्ठिता' कादम्बरी p 287 of P The words सर्व० would also mean 'with a goad that drives away the chief (विनायक) obstacles &c' or 'with a goad that subdues (विनायक) and drives away the obstacles &c' कुमारब्रह्मचारिणम् who had observed the vow of celibacy all his life from boyhood (i e he was a नैष्ठिकब्रह्मचारी 'a perpetual student' and not उपकुर्वाण) कृश (thin i e restrained) क्रोध यस्य अकृश (not thin i e great) अनुरोध (complying with another's request, kindness) यस्य 'अनुरोधोऽनुवर्तनम्' अमर अदीना (not wretched i e noble) प्रकृति (nature) तया शोभितम् अदीन शोभितम् (with महानगर 'capital) means 'adorned by noble ministers &c or rich guilds प्रकृति means 'the constituent elements of a kingdom or 'guilds of citizens' 'स्वाम्यमात्यसुहृत्कोशराष्ट्रदुर्गबलानि च । राज्याङ्गानि प्रकृतय पौराणा श्रेणयोऽपि च ॥' अमर क्षीर० quotes काल्य as "यत्कात्य 'अमात्याद्याश्च पौराश्च सद्भि प्रकृतय स्मृता'" There is another sense possible प्रकृति means 'the base' or 'the original accent of a word' Each word (whether single or compounded with another word) has generally only one उदात्त accent If a word be compounded with another, it may lose its accent and take the accent for the whole compound as determined by the rules There is a rule that 'when नगर is the second member of a समास, the first letter of the first member has the उदात्त accent, except when the first word is महत् or नवन्' 'अमहन्नवन्नगरेऽनुदीचाम्' पा 6 2 89 In महानगर, the first word is महत्, therefore नगर retains its original accent (प्रकृतिस्वर) and the first letter has not the उदात्त accent Thus in महानगर the प्रकृति (स्वर) is अदीन (not low pitched, but is high pitched as उदात्त is) 'उच्चैरुदात्त' and 'नीचैरनुदात्त' पा 1 2 29-30 कल्प च्छायम्—०राशिवत् सुकुमारा छाया (कान्ति) यस्य (with भैरवाचार्य), ०राशिमि सुकुमारा छाया (shade) यस्य (with मेरु) मेरु is shaded with the delicate leaves of the trees of paradise ०रजसा पवित्रित शिर (head top) यस्य On the top of कैलास dwells शिव He had bowed his head at the feet of the image of शिव मा यातम् followed by a crowd (गण) of Saivas (with भैरवाचार्य), peopled with the attendants (गणा) of शिव महेश्वरस्य इमे माहेश्वरा गणा (प्रमथा) 'सङ्घाते प्रमथे गण' अमर ०सहस्रे प्रक्षालित शरीर येन, ०सैण प्रक्षालित शरीरं यस्य (with जलनिधि) The ascetic had bathed in numerous rivers Numerous rivers

fall into the ocean बहु शुचिम् pure by residing in many holy spots (with भैरवाचार्य), pure with many holy तीर्थs situated on it (with प्रवाहम्) धाम place, dwelling तीर्थं तथ्यस्य the sacred place of truth कुशलस्य of welfare or prosperity पूतता holiness शालेय शालीनताया the ricefield of modesty For शालेय, see p 118 and for शालीन p 57 स्थान स्थिते abode of all propriety or decorum आधार धृते support of steadiness आकर mine निकेतन कौतुकस्य the house of admiration All admired him आराम रामणीयकस्य the garden of loveliness प्रासाद प्रसादस्य the palace of good-will (towards all) अगार गौरवस्य house of respect All respected him समाज सौजन्यस्य the conference of goodness सम्भव सद्भावस्य the source of amiability काल कले the death of Kali. He nullified the effects of Kali, the age of sin and discord. विरूपाक्षम्=शिवम् शशि चाल he got up, as the ocean rises up on seeing the moon At moonrise, the waters of the ocean begin to rise in a tide प्रथमतर उचित शिष्यलोक यस्य प्रत्युज्जगाम went forward to receive समार्पित श्रीफलोपायन येन who gave him the present of Bilva fruit 'बिल्वे शाण्डिल्यशैलूषौ मालूरश्रीफलावपि' अमर The बिल्व tree is sacred to शिव. जह्नुकर्णात् समुद्गीर्यमाण (emitted) गङ्गाप्रवाह तस्य राव (roar) तद्वत् गम्भीरया For Jahnu, see p 84

P 48 ll 3-15 नरपति भजत प्रीत्या विस्तार्यमाण धवलिमा यस्य the whiteness of which increased through the joy he felt प्रत्यर्पं वनानि—When he bowed, he cast glances from the whites of his eyes These resembled the silver lotuses that भैरवाचार्य had sent The poet fancies that he returned in the form of his glances the lotuses that he had received The only difference was that he returned many (as he cast many glances) while he had received only five ललाट प्रकाशयन् with his crest-jewel dangling about on his forehead and having its rays shooting up he as though manifested the favour of Siva by the appearance of a third eye उद्गता अक्षय यस्य शिव has a third eye on the forehead The red jewel dangling on the forehead of the king when he bowed to भैरव, is fancied to be the third eye that appeared (उद्गम) just at that moment शिव favoured the king so much that he made him त्रिनेत्र like himself अवर्जित (bent down) कर्णपल्लव तस्मात् पलायमाना मधुकरा यस्य When he bent down to bow, the bees ran away from his ear-ornament of flowers शिवसेवया समुन्मुक्ता अनेनसा पापकवा ते मुच्यमान The dark bees look like sins (which are supposed to

be dark) दूरावनत bending very low अभिनवम्—his bow is called अभिनव (a new or unique one), because it is accompanied by all the wonderful results described above शार्दूल दर्शयत्— the ascetic desired the king to be seated on his own tiger skin To seat a person on one's आसन is a mark of great respect and friendship It shows that the person so treated is at least the equal, if not the superior, of the person so treating उपदर्शित॰ प्रश्रय (humility) येन. मत्तहंसस्य कल गद्गद स्वर तेन सुभगां (with नदीम्), तद्वत् सुभगा (with वाचम्) मधुरसमयीम् full of sweetness (with वाचम्), full of sweet water (with नदीम्) प्रवर्तयन् making flow, uttering नार्हसि कर्तुम् you will please not ill treat me on account of the misdeeds of other kings His meaning is — Other kings might not have reverence for holy ascetics like you and might sit on the seat occupied by you But I cannot occupy that seat honouring you as I do, and I do not like such formal treatment from you अशेष गुरु that the teacher (your reverence) so deals with me is the fault of the character of that wretched Lakshmi (royalty) that is looked up to by all kings or is the ill natured ness of lucre All kings care too much for लक्ष्मी and become wicked through wealth You think that I am also one of those kings and would take umbrage if you did not offer me your own seat The usual meaning of उपेक्षित is 'neglected, slighted' But that meaning does not suit the context अभूमि चाराणाम् this person (i e I) is not a fit subject for ceremonious behaviour (उपचार) अल गया enough of great restraint (i e formality) मनोरथशिष्य a pupil in wishes (i e I desired to be your disciple) नोलङ्घनमर्हति does not deserve to be trodden परिजनेन उपनीते (brought) वाससि on a garment अनतिक्रमणीय irresistible अनुवर्तमान acceding to, complying with

P. 48 ll 16—31 आसीने भगवत् राजकेन सह सराजके (*adj* of परिजने) अर्घ्यम् respectful offering of flowers water &c अर्घ पूजाविधि तदर्थ द्रव्य अर्घ्यम् 'पादार्घाभ्या च' पा 5 4 25 (यत्) नृपमाधुर्येण हृत (captivated) अन्त करण यस्य शशि मला pure like the rays of the moon (with दशनदीधिती), pure with the rays of the moon (with भक्ती) शिवभक्ती (*accu plu* of भक्ति)— if one were to worship शिव, then ones devotion would be illumined by the light of the moon that is on the head of शिव अति गौरवम् your very modesty declares the greatness (vast extent) of your qualities. The more the virtues that a man possesses, the

more modest does he become, as he comes to know of his defects It is only those that are shallow that become puffed up गौरव also means 'weight' What is heavy makes the carrier bend down सकल भसि you are a fit receptacle for all prosperity विभ पत्तय your conduct (or undertakings) is quite in keeping with your greatness जन्मन तैयेषु since my birth I never cast my eyes on wealth (i e I never paid any regard to it) स्वापतेय wealth, from स्वपति, according to 'पथ्यतिथिवसतिस्वपतेर्ढञ्' पा 4 4 104 (पथि साधु पाथेयम्। स्वापतेय धनम्। सि कौ) यत मसि since I possess this poor body not sold for money that is the fuel to the fire of all sins He says that he is master of his own body, poor though it be All persons sell their bodies to others for amassing money As fuel feeds fire, so money feeds sins So he never cared for money क is added to शरीर to indicate that he does not care much even for that body कुत्सित शरीर शरीरकम् दुर्ग्र • ब्रह्माणि I have a *few ill understood syllables of knowledge* This he speaks in great humility भट्टारक *adj* venerable, *m* god पुण्यकणिका particle of merit अत्र—out of the things enumerated (by him) *viz* body, प्राणा, विद्या and पुण्य प्र प्राह्याणि to be captivated by a few virtues (with मनासि), to be bound by a fine (प्रतनु) thread (with कुसुमानि) The comparison shows that the minds of the good are tender like flowers विद्वन्मता *highly thought of by the learned (with साधव), approved by* the learned (with शब्दा) श्रूयमाणा अपि even when merely heard (though not actually seen) साधव the good, grammatically pure (with words) सुधीरे विवरम् fame makes a hole (i e an impression) in a mind even though it be very steady A hole (विवर) cannot be easily made on what is firm विशत • कल्याणिना I, who was being borne away by the currents, white with foam, of curiosity that entered my heart, am now brought back by your auspicious self with your virtues The idea is —so long, not having seen you, my heart overflowed with curiosity to see you but now that I see you, *you* occupy my heart and not *mere curiosity* about you. A stream becomes white with foam गुणगण is white like foam A person who is borne away by a flood is brought back by ropes (गुणगण) If we omit सुरयन्ति, then this passage becomes involved and difficult to explain Then we must stop at कुर्वति and take विवर with विशत अनु मगविन In the case of the bodies &c of the good, though they be dear to them, friends are the masters

i e friends can dispose of the bodies of the good just as they like, though the good may love their bodies Here अनुरक्त has to be taken in an unusual sense It is not शरीर that is अनुरक्त It is the good that are अनुरक्त so far as their शरीर is concerned. So अनुरक्त means 'प्रिय' here The com seems to read 'अनुक्तेष्वपि' This is a better reading The meaning then is 'friends are the masters of the bodies &c of the good, even though it be not declared in so many words' अने गुरुणा on this my coming here I am placed in an enviable position by the teacher He means—the mere fact that on my arrival here I was treated so well by you has given me great pleasure and has raised me to an exalted position

९६ P 48 l 32—P 49 l 20 अन्य कृपाणम् तस्मै वेदितवान् the king placed himself, his harem, his servants, and his treasury at his disposal Mark this use of the word निवेदितवान् निवेदय् to offer, to present आत्मनिवेदन is the last stage in नवविधा भक्ति 'श्रवणं कीर्तनं विष्णोः स्मरणं पादसेवनम् । अर्चनं वन्दनं दास्यं सख्यमात्मनिवेदनम् ॥ इति पुंसार्पिता विष्णौ भक्तिश्चेन्नवलक्षणा ॥' भागवतपु० 7 5 23 24 For two वृ s, see above notes p 180 धनो स्विता high mindedness surely withers away, like a creeper, by the heat of wealth अलं is used here in the sense of 'excessively' or 'surely' खद्यो तेजस्विता The brilliance that we possess is like that of fire flies, scorching no one else अ तापिन् not causing harm to others (with भैर०); not setting on fire any other thing (with खद्योत) Fireflies have a centre of light in their bodies, but it does not burn anyone भैरवाचार्य says he prefers to have the तेजस्विता of moneyless asceticism which has no power to hurt others and which is purely spiritual, while the तेजस्विता of wealth has great potentialities for evil भाजन = पात्र भूते = ऐश्वर्यस्य तेनैव क्रमेण as before as was his wont श्वेत वृत wrapped in a white piece of cloth ब्रह्मराक्षस the ghost of a wicked ब्राह्मण, who, when living, used to commit sins such as carrying away the wives of others and the property of Brahmanas 'परस्य योषितं हृत्वा ब्रह्मस्वमपहृत्य च । अरण्ये निर्जले देशे भवति ब्रह्मराक्षसः ॥' याज्ञ० 3 212 अपहृत कर्पटावच्छादन वस्त्र (a lj of परिवारात्) from which the covering of cloth was removed परिवार sheath आचकर्ष—the object is कृपाणम् (l 20) शर नीतम् as though it were the autumnal sky turned into a solid mass The author indulges here into many उत्प्रेक्षाs to convey the clearness, brightness and formidableness of the sword पिण्ड also means 'steel' 'लोहोऽस्त्री शस्त्रक

तीक्ष्ण पिण्डे कालायसायमी' अमर The com explains 'पिण्ड' as 'शस्त्रम्' (weapon) and quotes the above words of Amara in support The sky is clear and bright like a sword in autumn कालिन्दी जलम् as though it were the stream of the Jumna with the water benumbed (i e not allowed to flow) The waters of the Jumna are dark and hence the उत्प्रेक्षा नन्दक गतम् as though Kaliya irritated by Krishna, had assumed the form of a sword for conquering (i e surpassing) Nandaka (the sword of Vishnu) For नन्दक, see p 88 and for कालिय p 143 The serpent कालिय was dark छेद वितम् as though it were a piece of cloud at the time of *pralaya* fallen from the sky, manifesting a heavy down pour of water for the destruction of the world प्रकाशित धाराणा आसार येन 'धारासम्पात आसार' अमर प्रकाशित धाराया सार (बल) येन that manifests the strength of its edge (with the sword) Or we may dissolve as प्रकटित धारा एव आसार येन We speak of the 'water' of the edge of a sword काल time, dark A कल्प is a period of 1000 महायुग and equal to 4320000000 human years. *It is equal to a day of ब्रह्मा*, the night being also of the same duration At the end of one कल्प the whole universe is dissolved and merges in the supreme spirit and remains there for one कल्प and is then again produced Note भगवद्गीता 8 17–18 At the time of कल्पान्त or प्रलय, it was believed *that the* 49 *winds began to blow, the twelve suns rose* and dark clouds called पुष्कर and आवर्तक enveloped the sky Compare 'महाप्रलयेषु प्रलयपयोदा प्रलयदुर्दिनान्धकारितदशदिशा प्लावयन्ति भुवनान्तराणि' कादम्बरी p. 125 of P The sword also manifests its धारासार for destroying people दृश्यमान विकट दन्तमण्डल यस्मिन् दृश्य हिंसाया as though it were the laugh of destruction showing a terrible circle of teeth In laughing one shows one's teeth हिंसा (killing beings) if personified, must have terrible teeth The sword was bright like a laugh (but of हिंसा, because it killed) The sword also had terrible दन्त (indentations) हरि भुजम् as though it were the stout arm of Hari, holding fast मुष्टि कृत दृढ मुष्टिग्रह येन that tightly clinched the fist (with बाहुदण्ड), कृत दृढ मुष्टिग्रह यस्य the hilt of which was firmly held (with कृपाणम्), also 'that firmly seized the demon मुष्टि'. मुष्टिक was a demon killed by बलराम who is supposed to be an incarnation of Vishnu Compare 'केशव धृतहलधररूप जय जगदीश हरे' गीतगोविन्द For मुष्टिक see भागवतपु० 10 44 24 सकल क्षमेण capable of destroying the lives of all the worlds. This applies both to the sword and to कालकूट कालकूट

is dark *Vide* p 2 कृतान्त घटितम् as though manufactured of steel heated by the fire of the wrath of Yama It was not ordinary fire that heated the steel going to make up the sword. In order to make it most destructive, it was heated in the fire of Yama's wrath. अति कृपणम्—A very irritable (तीक्ष्ण) man may fly into a rage even when merely touched by the wind A very irritable person is popularly said to be one who quarrels with the wind The sword having a very fine blade sounded when the wind blew upon it मणि पाटयन्तम् under the guise of its reflection falling on the jewelled pavement (कुट्टिम -मम्) of the hall, it (sword) as though cleft itself in two 'कुट्टि मोऽस्त्री निबद्धा भूः' अरि धारम् the edge of which looked indented (कराखित) with the rays (shooting from it) as though they (rays) were hair sticking to it at the time of cutting off enemies' heads कराल means दन्तुर. The rays look like so many दन्तs of the sword 'करालो दन्तुरे तुङ्गे' अमर करालिता (uneven, jagged) धारा यस्य सुद् दिवसम् that as if cut into pieces daylight that was crushed by overspreading (छुरित) it with the circle of its radiance flickering again and again like flashes (उन्मेष) of lightning जर्जरित आतप यस (*adj* of दिवसम्) The flashing light of the sword blade spread through and through over daylight and thus seemed to cleave it asunder into portions Remove the comma after तपम् का रात्रि a glance as though of the night of destruction रात्रि is dark and so the sword is said to be its कटाक्ष काल also means 'dark' This and the following clauses are intended to convey the terrific aspect of the sword उत्पल is a blue lotus Hence the sword is said to be the ear lotus of Death. ओङ्कारमिव०—The syllable *om* precedes the study of the Veda It is a mystic syllable credited with supernatural powers and is symbolical of Brahma itself So the sword was the essence or centre of cruelty Compare 'सत्यस्य शनै शनैरोङ्कारमिव कुर्वाणो' हर्ष० 4th उ० and the notes thereon Note 'एकाक्षरं परं ब्रह्म' मनु० 2 83 अलङ्कार कारस्य—It was an ornament to arrogance i e whoever had the sword could afford to be arrogant कुलमित्र family friend i e friend of long standing देह दर्पस्य—it was pride incarnate. अपत्य मृत्यो —it possessed the qualities of Death, as a child is endowed with the qualities of its parent मार्ग लक्ष्म्या it was the way by which लक्ष्मी came i e it helped in securing wealth (and kingdom) निर्ग कीर्ते —it was the way by which fame went out into the world i e the sword would enable one to do heroic deeds whereby one's fame would spread in the world.

P 49 ll. 21—26 अवनि मेदिनीम् आयुध लिङ्गन्निव he seemed, under the guise of his reflection, as though embracing it out of affection for it (or out of his love for weapons of all kinds) The king was reflected in the bright sword blade The poet fancies that the king embraced it out of love for it. पर विदग्धमपि though it is ill mannered (or proud) enough to scorn accepting another's property The words may also mean 'ignorant of the humiliation in accepting another's property' But as here the emphasis is laid upon the word व्यतिक्रम, so अवज्ञा also must be understood in the sense of 'disregarding' युष्मद्विषये in your case. वचन रितुन् to commit (to be guilty of) the crime of disregarding your words (request) The words referred to are 'भवद्भुजयोग्यो ग्रहनाम्' साधयाम is used in the sense of 'गच्छाम,' which latter is not used, as it was believed to be an inauspicious word indicating 'perishing' प्रकृत्या रागी by nature loving the heroic temper

P 49 l 27—P 50 l 10 अथ इति उपह्वरे in secret. उपह्वर a lonely place उपग्रहेण यथा स्यात्तथा सोपग्रहम् in a conciliatory tone, with a request. स्वार्थ भव्यानाम् The dispositions of the good are careless of their own interests but vigilant in obliging others For भव्य, compare the first verse of the 8th उच्छ्वास 'दैवेनापि क्रियते भव्यानां पूर्वसेवेव' भवादृशां कार to such as you the sight of suppliants is a great festival requests (preferred by the needy) are a means of giving pleasure, acceptance of gifts (by others) is an obligation The idea is that great persons like पुष्पभूति are pleased (आराधन) when requests are made to them great persons feel obliged when the gifts they offer are accepted by others. भैरवाचार्य wants the king's help in a perilous undertaking and so makes this highly flattering introduction भूमि धीयसे you are the centre of all men's hopes, therefore you are addressed (by me) He means that all men hope to fulfil their desires through your help महाकालहृदय नाम यस्य महाकाल s शिव As to the wonderful power ascribed to *mantras* *vid* p 54-55 कृष्णा तगम्बरानुलेपा यस्मिन् (*adj* of आकल्पेन)—in which the garland garment and unguents were all dark अकल्प decoration, equipment कल्पकथितेन as declared in the ritualistic works (of the Saiva sect) 'इतिकल्पव्यकल्पोपदशको ग्रन्थ कल्प' सं० जपकोट्या by muttering (the *mantra*) a crore of times पूर्वं कृता कृतपूर्वा, कृतपूर्वा सेवा येन स कृतपूर्वसेव वेतालसाधन अवसाने (अन्ते) यस्य तस्य सिद्धि complete attainment of that *mantra* ends with

the subduing of a goblin वेताल ghost occupying a dead body त्वं कर्मणे you are quite a match for that deed (i e you will be able to achieve this) अल in the sense of being sufficient for a thing or able to do a thing governs the dative 'नमः—स्वस्तिस्वाहास्वधाऽलंवषड्योगाच्च' पा 2 3 16 (अलमिति पर्याप्त्यर्थग्रहणम्। दैत्येभ्यो हरिरलम्। सि कौ) गृहीत भर येन त्वयि भरे when you undertake the responsibility भवन्तमुपतिष्ठते who waits upon you (who brought the silver lotuses) The Ātmanepada is in accordance with the वार्तिक 'उपाद्देवपूजासङ्गतिकरणमित्रकरणपथिष्विति वाच्यम्' (on 'उपान्मन्त्रकरणे' पा 1 3 25) द्राविड inhabitant of the द्रविड country द्रविड was roughly between the कृष्णा and the कावेरी Its capital was काञ्ची यदि मन्यसे If you approve दिङ्नाग दिग्गज तस्य हस्तवत् दीर्घं गृहीत अट्टहास येन नीयतामय निशा बाहु let this arm (of yours) be made a bolt of one of the quarters for one night i e you must guard one of the (four) quarters on one night (that I shall appoint) The student will find that the king and the three others mentioned here guarded the four quarters while भैरवाचार्य was engaged in grim rites कृत वच येन—when he had finished his words अन्ध प्रकाश (delighted) like one in darkness that sees a light प्राप्त उपकारस्य अवकाश (opportunity) येन—The king had been obliged by the ascetic who had made him a present of the sword called अट्टहास and of several silver lotuses The king desired to oblige the ascetic in return. And this was the first opportunity he found to do so. अनेन वेद्मि I look upon myself as accepted by you (as yours) by this task (निदेश) which is shared by me in common with your pupils कृतः परिग्रह (स्वीकार) यस्य निदेश order appointed task व्याहृत utterance. सङ्केत an appointment a place of meeting असितपक्ष dark fortnight The 14th day of the dark fortnight (particularly of माघ) is sacred to शिव इयत्या वेलाया at this hour or at such an hour

P 50 ll 11-23 अथाति तमुद्देशम् शैवेन दीक्षित being initiated into the Saiva ritual नियमवान्—observing a fast (or other rules of a दीक्षा) कृत अधिवास यस्य—on which purificatory ceremonies were performed. अधिवास or अधिवासनम् application of scents and perfumes 'संस्कारो गन्धमाल्याद्यैर्यः स्यात्तदधिवासनम्' अमर But बाण immediately afterwards says 'समाहित पूजम्' So अधिवास must be taken in the sense of 'preliminary consecration of an object of worship with suitable *mantras* before the commencement of a sacrifice' 'अधिवासो नियमदिवसादाद्येऽहनि यथाशास्त्र विधिना

मन्त्रन्यासादि ' स० सम्पादिता गन्ध माल्यादिना पूजा यस्य. The next sentence is तत परिणते दिवसे एकाकी नगरान्निरगात् परिणते दिवसे when the day came to a close केनापि दिक्षु when the regions put on a rosy hue as though someone had made offerings of blood for the purpose of securing success in his undertaking कृत रुधिरबलिविधान यासु The natural redness of the regions in the evening is fancied to be due to the offerings of blood रुधिर दीधितिषु when the rays of the sun hung down as though they were the tongues of goblins greedy (लम्पट) for the offering of blood Blood is scattered about to propitiate वेताल लम्बमानासु applies to 'tongues also, as they also loll out when greedy रुधिर लम्पटासु may apply to the rays of the sun 'That are greedy (i e that fall upon) for red offerings' (smeared with red powder) Such offerings are placed on roads in the evening नरेन्द्र सवितरि when the sun, that resorted to the west as though himself desired to do duty as a guardian of the quarters out of affection for the king The king had been asked to guard one direction The sun set in the west The poet fancies that the sun, seeing that his friend (the king) was to be दिक्पाल, himself wanted to be दिक्पाल and so resorted to the west गृहीता अपरदिक् (west) येन, गृहीता अपरा (another, other than the one the king would accept) दिक् येन यातुधानी = राक्षसी The long and dark shadows of trees looked like demons पाताल मण्डलेषु—It was believed that demons infested पाताल, stalked abroad at night and caused obstacles to यज्ञ पाताल is also supposed to be a region of darkness पाताल०—this applies both to दानवेषु and ०मण्डलेषु नभसि गणे when the clusters of stars formed groups in the sky, as though they desired to witness the terrible rite On कृष्णचतुर्दशी the night is very dark and so the clusters of stars appear very clear Sight-seers gather together in small groups रौद्र कर्म may also mean rite of which the देवता is रुद्र (i e शिव)' विगाढ dense deep विगाढायां, प्रवर्धमानायां in the depth of night i e when the night had advanced a great deal सुप्ता जना यस्मिन् (a b of निशीथे) नि शब्दस्तिमिते noiseless and motionless निशीथे at midnight 'अर्धरात्रनिशीथौ द्वौ' अमर वञ्चयित्वा deceiving i e eluding वामकरे स्फुरन् त्सरु (hilt) यस्य (a b of राजा) उत्खात drawn विसर्पता यष्टि by the spreading radiance of the sword his whole body was concealed as in a blue silken robe for fear that he might be seen. The king wanted to go unobserved The dark hue of his sword

surrounded his body as in a dark robe and effected his object अनादिष्टया अपि although not ordered by him पृष्ठत कर्षन् in the shape of the rows (*lit* braids) of bees pursuing him on account of the fragrance (of his body) he dragged behind him by the hair success in the rite The dark bees resemble the dark braid of a woman The bees came behind him The poet fancies that he seized by the hair कर्मसिद्धि and dragged her behind him (made her follow him) the suggestion being that it was a foregone conclusion that the undertaking was to be successful उद्देश spot

3\ P 50 l 24—P 51 l 6 अथ भूमिम् The first sentence is अथ प्रत्युज्जग्मुस्ते त्रय टीटिभ स्वामिन (p 51 l 1) निवेदितवन्तश्चात्मानम् द्रौणि सौप्तिके like the son of द्रोण (*i e* अश्वत्थामा), कृप and कृतवमन् in the night attack सुप्तषु भव सौप्तिकम् The reference is to the सौप्तिकपर्व of the महाभारत While कृप and कृतवर्मा lay under a न्यग्रोध tree at night towards the close of the great war, अश्वत्थामा saw an owl killing crows at night when they were asleep in their nests This suggested to him a night attack on the Pandava camp कृप and कृतवमा followed him अश्वत्थामा entered into the camp and stationed the other two at the door He killed almost all and those that ran towards the door were killed by कृप and कृतवर्मा सन्नद्धा wearing armour गृहीत विकट (frightful grisly) वेश यै म्रियमाण मन्त्रै शिखाबन्ध येषाम् कुसुम चरणै —bees hovered over the flowers they wore in their top knot and hummed The poet fancies that the humming was the reciting of *mantras* and the dark bees were themselves the knot of their hair that was being tied to the accompaniment of mystic *mantras* (in order that they may come unscathed out of the perilous undertaking) उष्णीष मूर्धभि on their heads they wore turban wraps that were tied in a knot in the form of a large *svastika* on the middle part of their forehead as though they were sectarian marks (on the forehead) ललाटमध्ये घटित (formed) विरट स्वस्तिकग्रन्थि यै We rather expect स्वस्तिकग्रन्थीन् स्वस्तिक is a mystical figure and so the author indulges in the उत्प्रेक्षा 'महामुद्राबध्नानिव' The *svastika* like knot of the turban on the forehead seemed to be some mystic मुद्रा on the forehead For another meaning of मुद्रा (which also may be applicable here) see p 46 The figure of स्वस्तिक due to wrapping of the turban looks like the intertwining of the hands and figures practised in worship 'अन्योन्यग्रथिताङ्गुष्ठा प्रसारितपराङ्गुली । महामुद्रेयमुदिता परमीकरणे बुधै ॥' मवश्रवणविवरे विनत

(spread, stretching) विमल दन्तपत्र (ear ring) तस्य प्रभालोकलेपेन धवलित कपोल येषाम् (adj of भुवि) आविवन्त —governs अन्धकारम् as its object निशा धैया from the desire to thin the (numbers of) goblins निशाचराणां अपचय (reducing) शर्वर्या इव शार्वरम् If they swallowed up the darkness of night, the goblins would vanish अञ्जनच्छया रुचा by the very clear brilliance गो लब्धा anointed as though with *gorochana* (yellow pigment) over which *mantras* were muttered For गोरोचना *vide* notes on रोचना p 111 स्र त्रिंशान् brandishing sharp swords in which their images were reflected, they seemed to make *offerings* of human beings for the success of their undertaking The images reflected in the bright sword blade are fancied to be human beings killed by the sword blade for ensuring success निस्त्रिंशस्य अग्रव तेषा सन्तानेन सीमन्तित तिमिर यस्या (*adj* of त्रियामाम्) निस्त्रिंशान् पाटयन्त —the idea is —by the rays of their swords they (being three) parted (सीमन्तित) the darkness of night into three parts The poet fancies that they cut up the night into three parts in order to guard their several regions Read खण्डे for खड्गे साधं घ्नन्त with their shields that had crescents on them and had flashing on them star like silver knobs which (shields) looked like pieces of night sheared (निकृत्त) by the sharp edge of their swords they seemed to create another night all of a sudden In a night there is generally the moon, on that particular night there could be no moon as it was कृष्णचतुर्दशी Their shields had bright crescent shaped figures कलधौत gold or silver 'कलधौत रूप्यहेम्नो' अमर व्यक्ति एव तरल तारागण येषाम् Stars twinkle in the night, on the shields there were star like silver patches The shields were dark For these three reasons the poet fancies them to be pieces of night They walked in a line holding their dark shields and so the author fancies that they created another night For बुद्बुद (a sphere or knob) compare 'दरि.....' (स्वन) पाद I 221 ... (fastened) निबिड (thick or close fitting) निप्रवाणि (new unbleached cloth) येषाम् 'अनाहतं निष्प्रवाणि' अमर (...) 'निपात निष्' पा 2 2 160 (...) ... इत्यर्थ । निषी) बद्ध असिधेनु यै that had daggers fixed (in their waist belt) निवे दयन्तम् they announced themselves ताः—this and the following adjectives in the accusative (f) qualify राजपुत्रीन् बद्ध

दिग्भागतया the regions being filled with the smoke of *guggulu* and incense that was overspread with the light of the lamps (that were lit in worship) विक्षिप्य निशामिव—the idea is—white mustard was being scattered in all directions for protection from evil spirits The poet fancies that the smoke of गुग्गुलु and धूप looking glossy on account of दलिदीप was really the night running away, having its darkness half burnt by the mustard seeds One whose limbs are half burnt runs away (not one who is completely burnt) For white mustard see p 114 समुपकल्पितानि (got ready) सर्वाणि उपकरणानि यस्याम् साधनभूमि place of accomplishing an object by magic i e cemetery

ॐ P 51 ll 7—22 तस्या च कृतवान् The first sentence is तस्या च भैरवाचार्यमपश्यत् (l 18) कुमु धवलेन is white as the pollen of कुमुद (white night lotus) दीप्ततर तेज प्रसर यस्य whose radiance was very much aglow Remove the comma after ०प्रसरम् पृथु सवितारम् like the sun in autumn surrounded by a broad halo (परिवेश) In शरद्, the sun s disc is clear and not clouded (as it often is in summer) भैरवाचार्य looked like the sun and the circle of ashes like the halo मध्य मन्दरम्—भैरवाचार्य looked like the मन्दर mountain and the circle of ashes like the whirlpool of the milky ocean For मन्दर as the churning handle *vide* p 59 रक्तानि स्रक् अम्बर आभरणानि च यस्य (*adj* of शवस्य) उत्तानशयस्य lying on its back जात जातवेदा अग्नि यस्मिन् (*adj* of मुखकुहरे) प्रारब्ध अग्निकार्य येन भैरवाचार्य sat on the chest of a corpse and offered oblations to fire kindled (by magic power) in the mouth of the corpse कृष्ण अङ्गराग (unguents) यस्य कृष्ण प्रतिसर (amulet) यस्य 'भवेत्प्रतिसरो मन्त्रभेदे माल्ये च कङ्कणे । आरक्षे करसूत्रे च' मेदिनी कृष्ण नयतम् under the guise of the oblation of black sesame he seemed as though annihilating the defiled atoms that were the cause of his being born a man, with the desire of becoming a विद्याधर The black sesame are fancied to be the atoms that go to make up the human body They are supposed to be कलुषित (defiled) as compared with the constituents of the body of विद्याधरs The तिलs being कृष्ण, the atoms are said to be कालुष्यपरमाणुs आहुति दीधितिभि with the rays of his nails that were scattered about when he offered the oblations he seemed to cleanse the fire that was polluted by contact with the mouth of a corpse The bright rays resemble water used for cleansing धूमेन आलोहित (slightly red) तेन धूर्जे bl od

The glances of his red eyes are fancied to be offerings of blood ईषत् विवृत (open) अधरपुट तेन प्रकम्पितानि सितानि दशनशिखराणि यस्मिन् (*adj* of मुखेन) दृश्य पङ्क्तिना इव-the white tips of his teeth are fancied to be the lines of the syllables of the *mantras* he was muttering होम यत्नान्—the lamps that were lighted near him were reflected in the perspiration due to his efforts in offering oblations The poet fancies that he burnt his body with those lamps to ensure success बहुगुणेन consisting of many threads (with ब्रह्मसूत्रेण), of great efficacy (with विद्याराजेन) विद्याराज is a particular *mantra* बहुगुणेन may also mean 'repeated many times' (with विद्याराजेन) There is another sense suggested ब्रह्मसूत्र is the work of बादरायण dealing with the Vedanta philosophy ब्रह्मविद्या is the king of विद्याs (विद्याराज) Compare गीता 9 2 'राजविद्या राजगुह्यं पवित्रमिदमुत्तमम्' शतक्रतवीमाशाम् the quarter of Indra (*i e the east*) For the guardians of the eight quarters, see p 140 कौबेरीम् the north presided over by कुबेर प्राचेतसीम् west presided over by प्रचेतस् (*i e* वरुण) त्रैशङ्कवीम् ककुभम् the quarter marked with the constellation of त्रिशङ्कु *i e* the south त्रिशङ्कु was father of हरिश्चन्द्र He wished to go to heaven with his mortal body He went to his family priest वसिष्ठ who declared it to be impossible He then went to वसिष्ठ s sons who also rejected his proposal त्रिशङ्कु then went to विश्वामित्र who raised him towards heaven, when Indra refused to admit him and made him fall headlong Then विश्वामित्र called upon him to stay where he was and created new worlds, नक्षत्रs &c The gods intervened and made विश्वामित्र s creations as eternal as those of ब्रह्मा and त्रिशङ्कु blazed forth as a constellation. *Vide* रामायण बालकाण्ड 57-60 Compare 'त्रिशङ्कोरिवोभयलोकभ्रष्टस्य नक्तन्दिवमवाशिरसस्तिष्ठत' हर्ष॰ 7th उ॰, 'सुरलोकमारोहन्त्रिशङ्कोरिव कुपितशतमखहुङ्कारनिपतिता राजलक्ष्मी' कादम्बरी p 8 of P The author avoids the use of the words दक्षिणा दिशम्, as they are inauspicious

P 51 l 23—P 52 l 14 एव पातयत् दिक्पाल चार्ये while भैरव॰ fearlessly performed his terrific work, being inside the cage of the arms of the four guardians of the quarters (*viz* the king and the three others) अति कौणपेषु when the demons causing obstacles, after making much noise for a long time and after having found that their efforts (to frighten the guardians and cause obstacles) proved futile, became quiet (*i e* vanished) 'राक्षस कौणप क्रव्याद्' अमर (कुणपमत्ति कौणप) गत समये when mid night had just passed मण्डल रेण not far to the north of the

circle (of ashes in which भैर० was sitting) प्रलय दीर्यंत the earth was rent open, as though exhibiting a chasm of the jaws of the Great Boar at the time of *pralaya* For प्रलय see above p 210 The demon हिरण्याक्ष, on the strength of a boon from Brahma became insolent and carried the earth into the ocean Vishnu assumed the form of a boar and brought it up See भागवतपुराण 3rd स्कन्ध chap 13–19 Compare 'येन प्रलयवराहघोणाभिघातभीता भूतधात्री सागरमवतीर्णा' कादम्बरी p 124 of P, 'वसति दशनशिखरे धरणी तव लग्ना। शशिनि कलङ्ककलेव निमग्ना। केशव धृतशूकररूप जय जगदीश हरे॥' गीतगोविन्द The next sentence is सहसैव तस्मात् विवरात् कुवलयश्यामल पुरुष उज्जगाम (p 52 l 6) आशावारणे (दिग्गजे) उत्क्षिप्त (tossed up, uprooted) आ स्तम्भ इव as though he were the iron post for tying elephants 'आलान बन्धस्तम्भे' अमर The post is fixed in the earth As the पुरुष was dark coloured, formidable and suddenly rose up from the earth, he is fancied to be आ स्तम्भ महावराहस्य इव पीवर स्कन्धपीठ यस्य (*adj* of पुरुष) whose square shoulders were stout like those of the Great Boar नर क्रूत—By the contact of महावराह with the earth at the time of raising it up out of the ocean, a demon was born of the earth, named नरक He was very powerful and deprived वरुण of his umbrella, took away the ear rings of अदिति 'यदाहमुद्धृता नाथ त्वया शूकरमूर्तिना। त्वत्स्पर्शसम्भव पुत्रस्तदायं मय्यजायत॥' विष्णुपुराण 5 59 23 The पुरुष also rose from the bowels (गर्भात्) of the earth Compare 'पुरा महावराहसम्पर्कसम्भूतगर्भया भगवत्या भुवा नरको नाम सुरासुरसावि रसातले' हर्ष० 7th उ० बलि पातालम् he seemed to be the demon Bali rising up after cleaving asunder *Patala* When Bali became very powerful Vishnu assumed the form of a Brahmana boy and begged of him land measuring his three steps Then Vishnu assumed a universal form, covered heaven and earth in two steps and placed the third on Bali's head and sent him down to पाताल where he is supposed to reign even now, as he is one of the seven चिरजीविनः *Vide* भागवतपुराण 8th स्कन्ध chap 20 23 Note 'तत्र सुतलमध्यास्तां विश्वकर्मविनिर्मितम्।' chap 22 32 उपरि ज्वलित रत्नप्रदीपस्य Remove the comma after ०प्रदीप As his body and hair were dark, he is said to be a mansion of sapphire As he had a brilliant मालती wreath on his head we have the words उपरि दीप Jewelled lamps are lighted in palaces स्निग्ध मौलि the top (मौलि) of whose head was charming with glossy, dark, thick and curling hair उन्मीलन्ती (gleaming) मालतीमुण्डमाला यस्य गद्गदमदेन by his gurgling (faltering) voice and his naturally red

eve, he seemed as though drunk by the pride (or 'intoxication') of youth One who has drunk wine has a red eye and hoarse voice 'मत्ते शौण्डोत्कटक्षीबा' अमर वल्गद् गल्दाम यस्य whose necklace dangled about his throat For क added to बहुव्रीहि compounds, *vide* p 12 कर पङ्कयन् with the mud crushed in his clenched hands he again and again smeared his big shoulders resembling the foreheads of the elephants of the quarters कुम्भस्य इव आभा यथो कुम्भ frontal globe on the temple of an elephant This action is characteristic of our wrestlers even now सान्द्र देश with the irregularly made marks of moist (सान्द्र) sandal paste, he seemed to be a part of the autumnal sky variegated (शारित) with pieces of very white clouds 'अविद्यमाना व्यवस्था येषु ते अव्यवस्था व्यासका है For व्यासक, see p 53 above He had applied white sandal paste to his body in various places *without any order* His body was dark like the clear blue sky of शरद् In the sky also irregular patches of clouds are seen in शरद् शारद (शरद इद) आकाश तस्य एकदेश For चण्डातक see above p 69 क्षामतरीकृत कुक्षि यस्य whose flanks looked small (by his waist being tightly bound) कक्ष्या शेषेण after having tightly girt his waist, he gracefully let loose on the ground the fringe of his white cotton cloth used at exercise time and thereby he appeared as though supported from behind by शेष The idea is —over his चण्डातक, he had firmly tied his waist with the coils of a long white piece of cotton cloth which he used at the time of taking exercise A portion of that cloth remained which he allowed to reach the ground behind him Being white it resembled the serpent शेष that is also white शेष also is धरणितलग i e it supports the earth 'पाली कक्ष्यावच' स० 'फाल पुंसि महादेवे कालिन्दीभेदनेपि च। गीत सीरोपकरणे त्रिषु कार्पाससवाससि॥' मेदिनी स्थिरौ स्थूली ऊरुदण्डौ यस्य भूमि पदानि he planted his steps slowly as though he feared that the earth would break (if he walked faster) निर्भर गुरु heavy with great pride A शैल (mountain) also is heavy (गुरु) गुरुगुरु टाङ्कारे by the terrible and twanging slapping (with his hand) of his left arm that was doubled (द्विगुणित) on his chest and of *his right thigh put forward slantingly and thus* appearing to be coiled up टाङ्कार is an onomatopoetic word It is better to read चण्डातकेन The पुरुष smote loudly his left arm doubled on his chest and his right thigh with his hand This is a characteristic action for wrestlers and is a sort of

challenge वम कुर्वन्—The noise made by the slapping was so terrific that it seemed as though the पुरुष sent down निर्घात for hindering the rite on which भैर० was embarked and as though depriving the mortal world of one organ (i e of the sense of hearing) The noise of the आस्फोटन was deafening निर्घात noise of contending winds in the sky, a whirlwind' 'पवन पवनाभिहतो गगनादवनौ यदा समापतति । भवति तदा निर्घात स च पापो दीप्तविहगरुत ॥' बृहत्संहिता 39 1 कुवलय is a blue lotus नर मारत्वा in a voice as terrific as the echo (निर्घोष) of the roar of the Man lion This is a reference to the 5th incarnation of Vishnu when the latter tore off with his nails the chest of हिरण्यकशिपु विद्या कामुक confident lover of विद्याधरीs This is said in derision भैर० wanted to be a विद्याधर and believed that he would become one by the successful performance of the rite he was engaged in The emphasis is on the word श्रद्धा, the idea being 'you are sure that you would be a विद्याधर, but I shall show that your belief is worthless' किम लपसि Is this pride due to (the possession of) a little knowledge or the arrogance due to being helped by friends that without making an offering to this person (i e myself) you desire success (in this rite) like a fool? एतावतां कालेन during all this time क्षेत्राधिपति lord or tutelary deity of a place अस्य देशस्य (to be connected with व्यक्ति) of this country that is styled (श्रीकण्ठ) after me लब्ध व्यपदेश (नाम) येन नागोऽहम्—even now the belief in the existence of guardian नागs presiding over various places is very common अस्ति गगने what power have the planets to move in the sky against my will? Even the planets cannot act against his wishes What of भैर० who wanted to go to heaven as विद्याधर? भूनाथो क्रियते Though a king, he is no king and is wretched since he is made a tool by vile Saivas like you 'निहीनोऽपसदो जाल्म' अमर The word अपसद is generally used at the end of compounds as a term of abuse The contrast is between भूनाथ and अनाथ (no king, helpless in the hands of भैर०) सहस्वे फलम् now receive along with this bad king the fruit of the bad conduct of a bad snake-charmer नरेन्द्र means 'a snake doctor' भैरवाचार्य was a bad नरेन्द्र in that he did not propitiate the नाग A and C read दुर्नरेन्द्रेण दुर्नयस्य, but the reading in the text is preferable, as it is more in keeping with Bāna's style. नरेन्द्र—compare 'आविष्टा इव नरेन्द्रवृन्दपरिवृता' हर्ष० 4th उ० and notes thereon, compare also 'महाशीविष इव दुर्नरेन्द्राभिभवरोषित' हर्ष० 6th उ०. प्रकोष्ठप्रहारै by the strokes of his forearms स कृपाणान् together with their armours and swords.

3h P 52 l 15—P 53 l 2 अथापूर्वं दृष्टिम् अपू श्रवणात् on hearing the unprecedented insult This was the first time that the king heard such insulting language अविद्यमान शस्त्रव्रण येषाम् (*adj* of अवयवै) अशस्त्र वमद्भि that (limbs), though unwounded (then) as though vomitted under the guise of the sweat due to wrath the dark water of sword edges drunk in many battles The idea is —He was sorely pained at heart by the insulting words of the नाग, though he was not physically wounded Sweat due to fury appeared on his body The poet fancies that the sweat was the water of the sword edges (of his enemies) which had struck him in former battles अवय कुवद्भि with his limbs that under the guise of horripilation, made him light for battle by shooting out an array of arrow points His body had रोमाञ्च due to rage The hair looked like arrow points The poet fancies that the hair were arrowheads planted in his body in former battles but now taken out in order to make his body fit for combat प्रतिबिम्बित तारागण यस्मिन् (*adj* of अट्टहासेन) स्पष्ट दृष्टा धवला दन्तमाला यथा स्यात्तथा अवज्ञया in contempt हसता इव— The stars reflected in the blade looked like white teeth seen *when one laughs* कथ्यमान सत्त्वस्य (*courage, spirit*) अवष्टम्भ (pride majesty) यस्य The three clauses ०वमद्भि, ०कुवद्भि and ०हसता इव are to be connected with कथ्यमान These three indicated the greatness of his courage in spite of the fact that his three companions had been brought to the ground in no time परिकरबन्धे विभ्रमेण भ्रमित कर तस्य नखानां किरणचक्रवालेन ०पप दिश — the idea is —the king girded up his loins as a preparation for the impending fight The rays of his hand gracefully girding up spread round The poet fancies that the circle of rays was a charmed circle which the king drew for imprisoning the नाग and preventing it from running in the ten directions (which the king thought the नाग would do) For परिकरबन्ध, see text *p 4 l 6 and notes thereon* नागदमनाय मन्त्रै मण्डलबन्ध तेन The com. says 'मण्डल गारुडशास्त्रप्रसिद्धमैन्द्रादिकम्' 'कुण्डली गूढपाच्चक्षु श्रवा काकोदर फणी' अमर (काकस्येव उदरमस्य) The king addressed the नाग as काक out of contempt It is only a crow that asks for a बलि (as the नाग did above) Further the word is in contrast with the word राजहंस below राजहंसे swan like king, a राजहंस A crow is a nonentity before राजहंस अमी भाषिते what is the use of these harsh words? अयं न भवसि you will be no more *i e* I shall kill you. अगृहीता हेति (weapon) यै अगृही दुर्लभ

my arm has not been taught to strike the unarmed It is better to take अनादृतरं outside the quotation marks Connect अनादृततरम् (with great unconcern or disdain) with अभिधाय. आस्फोट्यामास he slapped (his arm and thigh) निरायुधम्—object of प्रहर्तुम् चर्मफलकेन सह स फलकम् (adj of असिम्) together with the shield अर्धो वस्त्राम् above his cloak he girt up his loins for a fight with fists अर्धोरुक is the same as चण्डातक 'अर्धोरुक वरस्त्रीणां स्याच्चण्डातकमंशुकम्' अमर (ऊर्वोरर्धाच्छादकमंशुकमर्धोरुक—क्षीर०) कक्ष्या girdle, waist निर्दयेन आस्फोटनेन स्फुटितौ भुजौ तयो रुधिर तस्य शीकरेण सिच्यमानौ The furious slapping of their arms caused blood to come out of them शब्द भुवनम्—the incessant slapping of their arms filled the world with the sound उच्चखान drew out (of the sheath) अवस्य वीतम् the king saw inside the wreath his sacred thread For वैकक्षक, see p 26 It is worn like the यज्ञोपवीत and hence the king did not notice it before उपसहृत (stopped) शस्त्रव्यापार येन दुर्विनीत impudent. अस्ति मिदम् you possess this seed (i e means) which (safely) carries you over your bad deeds विश्रब्धम् adv confidently The यज्ञोपवीत showed that the नाग was a ब्राह्मण A ब्राह्मण was never to be killed, however great his offence might be ब्रह्महत्या was a महापातक, vide p 160 above Hence the king laid aside his weapon घ्राणावलेपिनम् smearing his nose (i e overpowering it)

\ P 53 ll 3-28 अथ इति The first sentence is अथ अट्टहासस्य मध्ये स्फुरन्तीं स्त्रियमपश्यत् (l 20) तडि स्फुरन्तीम्—the lady was fair like a flash of lightning and the sword was like a dark cloud प्रभया यामाम् that as though swallowed up the night by her radiance तामरसं (red lotus) हस्ते यस्या The woman of whom the king had a vision was लक्ष्मी So she was तामरसहस्ता कोमला कर्षन्तीम् that drew the webs of the glow of her delicate toes as though they were the coral creepers on the seaside sticking to her feet Her toes were red like coral कर विभ्रतीम्—पद्म closes its petals in moonlight Her toe nails were bright like moonlight Therefore the poet fancies that लक्ष्मी desiring to have the lotus in her hand always bloom ing carried the moon cut into pieces (i e her toe-nails) To explain (as C and T and Mr Kale do) that it was a night lotus and that therefore she carried the pieces of the moon is not happy गुल्फा नानाम् as her anklets lay about her ankles (गुल्फ) she appeared to have escaped from fetters (or imprisonment) in which there were many thick links कटक a link. स्थिता निबिडा

figure) is carved on stone pillars रण हंसीम् the female flamingo spoilt (दुर्ललित) by the yearning (दोहद) for playing on the ripples of the rivers of blood in battles लक्ष्मी cannot be had without bloodshed A राजहंसी plays on the ripples of rivers सित शिखण्डिनीम् the female peacock in the forest (षण्ड -षण्डम्) of white umbrellas of kings A peacock dwells in thickets White umbrellas are insignia of royalty So लक्ष्मी may be said to dwell in them 'अब्जादिकदम्बे षण्डमस्त्रियाम्' अमर अति सिंहीम् the lioness that sportively wanders in the forest of the edges of very sharp weapons असि कमलिनीम्—the idea is —A lotus plant grows in water, so लक्ष्मी grows on the 'water' of swords' edges (i e it is the sharpest sword that wins लक्ष्मी) अप रसेन I am captivated by this your love (रस) for bravery A fluid or stream (रस) may carry away a person

P 53 l 29—P 54 l 5 वीराणा बभूव वीराणा कारा In the case of heroes conferring of obligations on others is never wearisome i e heroes love to confer numerous obligations on others पुनरुक्त repeated, superfluous, hence 'wearisome' प्रीततर हृदय यस्या She was pleased to see that the king cared more for the success of भैरवाचार्य's undertaking than for any personal gain विस्तीर्य भूपालम्—the idea is—with an eye dilated through pleasure she looked at the king The white of her eye was like the waters of क्षीरसागर The poet fancies that the king was bathed in क्षीरसागर poured (पर्यस्त) over his head At the time of coronation (अभिषेक), a king s head is bathed with holy water सत्त्वोत्कर्षेण by the excess of courage or spirit सूर्याचन्द्रमसो —for the lengthening of सूर्य in this द्वन्द्व compound note the Sutra 'देवताद्वन्द्वे च' पा 6 3 26 (इहोत्तरपदे परे आनङ् । मित्रावरुणौ । सि कौ) Two वंश s, that of the sun and the moon, were already well known लक्ष्मी promises him that he would be the founder of a third वंश as famous as the other two अविच्छिन्नस्य unbroken उपचीयमाना (growing) वृद्धि यस्य गुणीनि सुभगानि (handsome) सत्यत्यागधैर्यशौण्डानि पुरुषप्रकाण्डानि तत्प्रायस्य—mostly consisting of eminent men fond of truthfulness, liberality and courage प्रकाण्ड at the end of compounds means 'pre eminent' 'मतल्लिकामचर्चिकाप्रकाण्डमुद्घतल्लजौ । प्रशस्तवाचकान्यमूनि' अमर हरिश्चन्द्र —the story of हरिश्चन्द्र and his persecution by विश्वामित्र are well known *Vide* मार्कण्डेयपु chap 7 8 for details हरिश्चन्द्र was lord of all the earth except काशी, which was under the of शिव himself Hence the words सर्वद्वीपानां भोक्ता

मान्धाता was a great चक्रवर्ती and was desirous of conquering heaven after he had conquered the earth Compare 'मान्धाता त्रिलैवविधे इति भजे जन्म । अर्वाक्तनोऽस्मिन्नन्तराले पुनरेवविधे योगे चक्रवर्तिजनने नाजनि जगति कश्चिदपर ' हर्ष० 4th उ० and vide notes thereon यस्याय चामरम् over whom this hand (of mine) will itself wave the chowrie, abandoning the lotus लक्ष्मी says she will throw away the lotus in her hand and hold a chowrie in it for waving it over that gret king तिरोबभूव became invisible

५७ P 54 ll. 6-16 भूमि चचक्षे देव्या वचसा—लक्ष्मी had said 'एवमस्तु' when the king solicited her to crown the undertaking of भै० with success कर्मणा पादितेन because the rite was properly performed (to its finish) सद्य एव at once केयूरी wearing an armlet मेखली with a girdle मुद्गरी with a mallet or club खड्गी—with a sword विद्याधरs always carry swords Compare 'असिखिरा विद्याधरा ' above (text p 18 l 22) अदूर रथा the ambitions of indolent and weak minded people never soar high फल्गु चेत येषाम् 'असार फल्गु' अमर फल्गु unsubstantial, worthless, feeble सता कृतय but the favours of the good are naturally far reaching स्वप्नेऽप्यसम्भाविता not imagined even in dreams दक्षिणाम् gift सम्प याति a man light by nature goes up (becomes puffed up) like a balance even after obtaining a particle of prosperity In the case of a delicate balance, the equilibrium is disturbed even by a particle त्वदीयै कृतस्य that is already made an instrument by your qualities He says—my heart is already captivated by your qualities There is also another sense suggested Threads (गुणs) are employed in binding a thing लब्ध आत्मलाभ येन त्वत्त लाभस्य that has obtained its present position through you He says that he owes his विद्याधरत्व to the king and to no one else भै० wanted to do some good turn to the king out of gratitude निर्लं स्मानम् this my foolish heart is shameless in that I desire to keep myself in your memory by serving you in accomplishing some small affair of yours प्रत्युप इम्भा the dignity of the hearts of the wise is inaccessible to (the receiving of a) favour in return i e the wise never receive something in return for what they have done for others प्रत्याचचक्षे he refused (the offer of भै०)

५८ P 54 ll 17—28 तथोक्त विवेश कुवलय स्राविणा as though it were a grove of blue lotuses dropping the spray of dew (अवश्याय) The pupil of his eye resembled कुवलय and the

bright tears dew drops मनीषि...सद्दाम् if I say 'I am going', that would not be suitable to the affection I bear to you The roots या and गम् were inauspicious and would not be used by a person parting from his friend In these and the following clauses, भैरवाचार्य puts forward various sentences and dismisses each of them as not suited to adequately express his sentiments when parting from his friend, the king त्वदीया . . रक्तम् If I say 'my life is at thy disposal,' that is merely superfluous His meaning is 'without my saying so, my life is already at your service, so those words need not be uttered' गृह्यता शरणम् 'take this wretched body' would be to keep things distinct (which are not so) You and I are one Therefore what is mine is already yours. To ask you to receive my body would be to make a distinction (व्यतिरेक) between you and me which does not exist तिल क्रयम् 'I am purchased by you bit by bit' would not be appropriate to your obligations Your obligations are so many and so great, that even if I were cut up into small particles the number of those particles would be too small as compared with them. बान्ध वरणमिव 'you are my kinsman' would be placing you at a distance One is not necessarily very friendly and affectionate to one's kinsman त्वयि प्रत्यक्षम् 'my heart remains with you' cannot be directly perceived I cannot show by प्रत्यक्षप्रमाण (by the testimony of the eye) that my heart is bound to yours स्व प्रदेयम् 'this my success (or attainment of superhuman power) that c[illegible] separation from you is a veritable torment (कारणा)' cannot be believed. As I aspired to be विद्याधर and worked hard to secure my object, no one will believe me if I say that my सिद्धि is a torment to me 'कारणा तु यातना तीव्रवेदना' अमर. निरा वाद 'your kindness was disinterested' is a mere repetition (or praise) निष्कारण would also mean 'without any merit in me (to deserve such kindness)' He means —if I say 'निष्का. . वाद,' I do not say anything new, it is your nature to do kind deeds without any merit in those whom you so benefit So my words will repeat what already exists and I may be looked upon as simply praising you Vedic sentences are divided into विधि and अर्थवाद A विधि is that which lays down a rule or injunction or a religious commandment such as स्वर्गकामो ज्योतिष्टोमेन यजेत An अर्थवाद is a sentence which recommends a विधि, which illustrates it, praises those that followed the विधि and

points out the evils of not following a विधि अनुवाद is one of the three kinds of अर्थवाद. अनुवाद is explained as 'सिद्धस्य उपन्यास' or as 'विधिविहितस्य अनुवचनमनुवाद'. स्मर्तव्या स्मः 'I should be remembered' sounds as a command He says — you are so great that it would be presumptuous on my part to command you.' सर्वथा जन At all events this person (i e I), remorseless in pursuing his own selfish purpose, should be kept in mind in talking about ungrateful persons and in narrating the accounts of bad men. He requests the king to remember him at least among ungrateful and bad men वेगेन छिन्न हार तस्मात् उच्छलित (shaken, tossed about) मुक्ताफलनिकर तेन ताडित तारागण यस्मिन् (*adj* of नभस्) or we may take it as an adverb (ताडित तारागण यथा स्यात्तथा) As he rose up with violent speed his necklace was rent asunder and he struck the stars with the falling pearls. सीमन्तित (parted) ग्रहग्राम ग्रहसमूह येन As the white line parts the hair of women so he parted the planets while going through them ग्राहित विनय येन who was taught modesty श्रीकण्ठ had been humbled by the king कर्तव्येषु स्माह्य अयं जन I should be favoured with a command whenever necessary

P 54 l 29—P 55 l 12 नरपति करोत् The principal sentence is नरपति नगर विवेश क्षीण क्षपायाम् when the night had almost run out प्रवातुमारब्धे (connect with वनानिले) began to blow प्रबुध्य सुरभौ fragrant with the exhalations of the opening lotus plants fragrant like the breaths of waking handsome women पद्मिनी = पद्मिनी Writers on erotics divide women into four classes पद्मिनी, चित्रिणी, हस्तिनी and शङ्खिनी, the first being the best स्वेदिताङ्गेन स्वेदिनि इव अवश्यायवशीकरेण सह सावः (बहुव्रीहि) घन शीकरे—the idea is —the wind was charged with the dew of dawn, the poet fancies that the wind was a lover who was covered with sweat (in the form of dew drops) at the joke of removing the shawls from the bosoms of forest nymphs परिमलेन आकृष्टा मधुकृत (मधुकरा) येन कुमुद वाहिनि that brought sleep to moon lotuses At the advent of morn कुमुदs close their petals निशा न्ते chilled by the end of night void of the warmth (of love) on account of the old age of Night तुषारलेशिनि having particles of frost or snow विरहेण विधुर (helpless) चक्रवाकचक्र तस्य नि श्वसितै सन्तापितायाम् इव विरह त्रियामायाम्—the idea is —चक्रवाक pairs are separated at night Throughout the night they heaved hot sighs. The poet fancies that the night was scorched by those hot sighs and entered the western ocean to allay the heat One that is

heated enters into water. As a matter of fact there is a glow of light in the east at dawn, while the west is still dark. Hence the words 'अपरजल०.' For चक्रवाक, *vide* notes pp. 67, 97. साक्षा... नलिनीषु when the lotus plants began to open (their eyes) as though curious to see Lakshmi that was bodily present. लक्ष्मी had showed herself to the king. As night was drawing to a close, the lotuses began to open. *The poet fancies that they* were curious to see the bodily presence of लक्ष्मी. उन्निद्राः पक्षिणः यस्मिन् (*adj.* of कानने) the birds in which awoke from sleep. क्षरति...कानने when the forests, the creepers in which were made to dance by a soft breeze, dropped down a mass of particles of frost as though it were a heap of flowers. Both flowers and particles of frost are bright. मृदुपवनेन लासिताः लताः यस्मिन्. कमल.. कुमुदेषु when the closing *kumudas* (night lotuses) inside which were imprisoned buzzing bees hummed forth, as though they were auspicious conches (blown) to awaken the glory of day lotuses. Kings and great persons are aroused from sleep in the morning by the blowing of conches, by the lays of bards &c. अन्तर्बद्धाः ध्वनन्तः मधुकराः येषु. कुमुद्s began to close in the morning and the bees were confined in them and made a noise inside. This noise is fancied to be the blowing of a conch. उज्जिहानाः (getting up from their beds) रविरथवाजिनः तैः विसृष्टैः. प्रोथपवनैः the breaths of their nostrils. प्रोत्सार्य तारकासु when the stars, the buds of the creeper of Night, clustered together in the west, as though they were driven away (by the breaths of the sun's horses). श्यामा (रात्रिः) एव लता तस्याः कलिकासु or श्यामालता प्रियङ्गुलता तस्याः कलिकासु. The stars were like buds In the east no stars were visible on account of the glow of day-break. The poet fancies that on the breaths of the sun's horses, stars were wafted towards the west and there clustered together. वारुण्यां ककुभि—वरुण is the lord of the west. मन्दानिलेन दूलितानि (shaken) कुसुमानि तेषां धूल्या विच्छुरिते (inlaid, covered). मन्दानिल .. मण्डले—the constellation of the Great Bear looked grey in the light of morn. The poet fancies that it looked grey being covered with pollen &c. मन्दर...प्रदिशि—मन्दर is a mountain to the east of Meru *Vide* notes above p. 43. The Sun, the Moon and the stars were supposed to revolve round Meru. Compare भागवतपुराण 5. 22. 'यथा कुलालचक्रेण भ्रमता सह भ्रमतां तदाश्रयाणां पिपीलिकादीनां गतिरन्यैव प्रदेशान्तरेष्वप्युपलभ्यमानत्वादेवं नक्षत्रराशिभिरुपलक्षितेन कालचक्रेण ध्रुवं मेरुं च प्रदक्षिणेन परिधावता सह &c.' सुर...मृगे when the starry

deer sank (towards the west) as though it were the fallen goad of the elephant of the gods (i e of ऐरावत) The reference is to the constellation of मृगशीर्ष, particularly to the three stars (constituting the belt of Orion) that look like a dart Those dart-like stars seemed to be the goad of ऐरावत fallen from the rider's hand नाग मलीमसानि (adj of अङ्गानि) soiled by the incident (व्यतिकर) of the fight with the Naga शुचिनि adj of वससि आत्म करोत् pleased all the three with bath, food and clothing that did not differ from his own आत्मशरीरात् अनन्तरं (अविद्यमान अन्तर विशेष यस्य) स्नान च्छादनादि तेन He gave them the same food that he partook of the same rich clothing that he wore &c The com explains differently The king made them bathe take food &c before himself and then took his bath food &c 'आत्मशरीरमनन्तर यस्य तादृशेन स्नानभोजनाच्छादिना । तेषु कृत्वा पश्चादात्मन करोतीत्यर्थ ' सं० C and T translate 'with unguents food and clothing immediately after his own person'

P 55 ll 13-17 कतिपय जग्मतुरिति परिवाड् refers to टीभि शौर्यानुरक्तैः devoted to the king on account of his bravery सम्पादित मनोरथात् अतिरिक्त विभव यस्मै on whom was bestowed wealth exceeding even their desires सुभ मण्डलाग्रो who drew out their swords in the midst of the guard of warriors They were allowed on account of their rank and devotion to the king to walk with drawn swords in the midst of the king's guard or in the midst of the king's warlike courtiers 'कौक्षेयको मण्डलाग्र करवाल कृपाणवत्' अमर (मण्डलाकृति अग्रमस्य) समर युज्यमानौ they occupied the foremost rank in battle. अन्तरान्तरा now and then. राज्ञा समादिष्टौ when ordered by the king शैशववृत्तान्तान् the incidents of their boyhood

Uchchhvāsa IV.

For a brief analysis of the contents of the first three Uchchhvasas, see Intro pp II IV and p XLIII In the third Uchchhvasa Bana narrated how Pushpabhuti, king of Sthanvisvara (modern Thanesar) and the ancestor of Emperor Harsha made the friendship of a Saiva ascetic Bhairavacharya, how the latter presented a miraculous sword to the king, and how the king helped the ascetic in the practice of magic for attaining a divine form

P 57 Verse 1 The words योग and करग्रह have two meanings The great even in dreams do not desire to employ deceitful tricks (योग) nor do they take कर (tribute) योग may also mean 'alliance' In these two respects they are distinguishable from others who become *pati* Husbands desire union with their wives and take the hand of their wives (at the time of marriage) Without these two (योग and करग्रहण) the great become the masters (पति) of the world by their mere name i e their very name is sufficient to bring to them the devoted allegiance of the world and they have not to employ tricks and to exact taxes as ordinary kings have to do

Verse 2 Construe विपुलेऽपि नृपवंशे सकल कृत् पृथुप्रतिम एक एव उत्पद्यते विपुलेऽपि गणाधिपस्य मुखे पृथुप्रतिम एक एव दन्त इव सकल कृत् One who strikes terror in (the heart of) all kings पृथुप्रतिम — resembling the (ancient king) Prithu Prithu was the son of वेन Formerly mountains were rebellious and covered the earth just as they pleased. As no corn grew, people became famished and prayed to Prithu for deliverance He levelled the earth by casting away the mountains with his bow and made it fertile So पृथु also was सकल कृत् (as महीभृत् means 'mountain' also) See विष्णुपुराण I 13 'तत उत्सारयामास शैलान् शत सहस्रशः । धनुष्कोट्या तदा वैन्यस्तेन शैला विवर्धिता ' ॥ 82 Compare कादम्बरी (p 5 of P) 'वैन्य इव चापकोटिसमुत्सारितसकलारातिकुलाचल ' गणाधिप is the god गणेश, one of whose names is एकदन्त 'सुमुखश्चैकदन्तश्च कपिलो गजकर्णक । लम्बोदरश्च विकटो विघ्ननाशो गणाधिप ॥ धूम्रकेतुर्गणाध्यक्षो भालचन्द्रो गजानन ॥' गणेशपुराण I chap 92 पृथु प्रतिमा यस्य (with दन्त) the size of which is great प्रतिमा also means 'the part of an elephant's head between the tusks' How Ganesa became

एकदन्त is explained by the ब्रह्मवैवर्तपुराण The story is —एकदा रहसि स्थितयो पार्वतीपरमेश्वरयोर्द्वारपालत्वमङ्गीकृत गजाननेन । एतस्मिन्नन्तरे परशुराम शिव द्रष्टुमागत । शिवदर्शनोत्सुकस्यान्तर्जिगमिषोर्द्वाररोधे कृते गणपतिना सह तस्य तुमुल युद्धमभवत् । परशुरामक्षिप्तेन परशुना च गजाननस्य एको दन्तो भग्न '

In these two verses the poet suggests the greatness of Harsha whose birth forms the principal topic of the fourth Uchchhvasa

अथ राजवश The principal sentence is अथ तस्मात् पुष्पभूते राजवश निर्जगाम There are five dependent clauses containing comparisons It is to be noted that all the words in these five clauses except the उपमानपदs apply also to राजवश and पुष्पभूति (according to their respective cases) द्विज क्षणात् as the navel lotus, the calix of which was resorted to of his own will by Brahma, (springs) from विष्णु (पुण्डरीकेक्षण) द्विजवरेण ब्रह्मणा स्वेच्छया गृहीत कोष (कर्णिका) यस्य (स नाभिपद्म) 'वा पुसि पद्म नलिनम्' इत्यमर In the Puranas Brahma is represented *as being born in a lotus* which springs from the navel of विष्णु Being स्वयम्भू, his birth must be said to be due to his own will राजवश also was द्विज कोष (द्विजवरै ब्राह्मणश्रेष्ठै स्वेच्छया गृहीत कोष यस्य) The kings of पुष्पभूति s line allowed learned Brahmanas to take from their treasury as much as they liked. पुष्पभूति was पुण्डरीकेक्षण (कमलनयन) Dr Buhler (E I vol. I p 68) says that पुष्यभूति must have been the name of the king (after the constellation of पुष्य) and that the Mss make little distinction between ष and प लक्ष्मी रत्नाकरात् as the series of (14) jewels, chief (पुर सर) of which was लक्ष्मी, (sprang) from *the ocean* लक्ष्मी पुर सरा यस्य *This refers to* the churning of the ocean for which see विष्णुपुराण I 9 and रामायण I 44 राजवश was favoured by लक्ष्मी (prosperity) and पुष्पभूति was रत्नाकर (रत्नाना आकर mine of jewels *i e* possessed of all the best things in the world) गुरु स्थानात् as the assembly of planets mostly *consisting of Jupiter* (गुरु), Mercury (बुध), Venus (कवि), the moon (कलावत्), the sun (तेजस्विन्) and Mars (भूनन्दन) comes up from the mount in the east. गुरु प्राय (with राजवश) means 'mostly consisting of princes (भूनन्दन) who were teachers, wise men poets artists (कलावत्), and brave' According to ancient Hindu astronomy there *were* nine ग्रहs (including the sun) उदयस्थानात्—the sun, the moon and the planets were supposed to rise from a mountain in the east, more often called उदयगिरि But for श्लेष, the word उदयस्थान is used here. कला 'digits of the moon', 'the 64 arts, such as

painting dancing &c पुष्पभूति was the source of prosperity (उदयस्थान) to गुरुबुध० महा प्रभावात् as the ocean fit for bearing the great burden sprang from the might of the Sagaras (sons of सगर) By महाभार may be meant विष्णु who sleeps on the ocean or the reference may be to the ocean s keeping the earth inviolate When the sacrificial horse of सगर was stolen away by इन्द्र, his sixty thousand sons dug the whole earth at the command of their enraged father The void thus created was filled by the rush of the Ganges brought from heaven by भगीरथ, descendant of सगर राजवंश was महा योग्य (fit to bear the great responsibility of protecting the world) पुष्पभूति was सगरप्रभाव (सगरस्य इव प्रभाव यस्य) The reading सगर प्रभवात् is not good as it cannot be well construed with सागर and also with तस्मात् दुर्जय शूरात् as the हरिवंश which comprised Vishṇu (दुर्जय) and Balarama (sprang) from शूर दुर्जय वलश्च ताभ्या सनाथ दुर्जय is given as one of the thousand names of विष्णु in the अनुशासनपर्व (महाभारत 13 149 96 समावर्तो निवृत्तात्मा दुर्जयो दुरतिक्रम) शूर was a descendant of यदु and grandfather of कृष्ण राजवश दुर्जयेन बलेन सैन्येन सनाथ पुष्पभूति was brave (शूर)

P 57 ll 8–13 यस्मा राजान The principal sentence is यस्मात् अजायन्त राजान Syntax requires that यस्मात् must be taken with राजवश But it would be better to take it with पुष्पभूते if the sense of what follows be carefully considered Here again there are numerous dependent clauses containing comparisons अविनष्ट मुखात् As the creation of beings rendered glorious by (the existence of) धर्म in its unimpaired state is produced in the beginning of the Krita age अविनष्ट (सकल) धर्म तेन धवला. According to ancient Hindu ideas in the कृतयुग धर्म existed in its fullest splendour and there was not a trace of अधर्म In each of the other three युग (त्रेता, द्वापर and कलि) धर्म decreased by one quarter and अधर्म increased by one quarter in an ascending scale 'चतुष्पात्सकलो धर्म सत्य चैव कृते युगे । नाधर्मेणागम ,कश्चिन्मनुष्यान्प्रति वर्तते ॥ इतरेष्वागमाद्धर्म पादशस्त्ववरोपित । चौरिकानृतमायाभिर्धै मैश्चापैति पादश ॥ मनु० I 81–82 The kings (राजान) were also rendered glorious by the fact that in their regime धर्म was never on the wane कृत सस्कृत सुख यस्य (goes with यस्मात्) प्रतापन (by light, by valour) आक्रान्त भुवन यै तेजोनिधे (from the sun from the राजवश that was the centre of bravery) विग्रहेण व्याप्तानि दिङ्मुखानि यै that covered the quarters with their bodies (with गिरय), that filled the world with their battles (with राजान)

भूभृत्प्रभवात् from ब्रह्मा who is the creator of mountains (with गिरय) from that which is the source of kings Mountains had at first wings and they went where they pleased The reading भूभृत्प्रवरात् would mean 'from the best of mountains (हिमालय), from the best of kings' The latter meaning is unsuitable if we take यस्मात् as referring to राजवंश धर क्षमा capable of bearing the earth (applies to both दिग्गजा and राजान) There are eight guardian elephants of the quarters They are supposed to support the earth 'कमठकुलाचलदिग्गजफणिपतिविधृतापि चलति वसुधेयम्' भर्तृहरि On the birth of the दिग्गजs from ब्रह्मा, the हस्त्यायुर्वेद of पालकाप्य tells us 'सूर्येसाण्डकपाले द्वे समानीय प्रजापति । हस्ताभ्यां परिगृह्माद्वौ सप्त सामान्यगायत ॥ गायतो ब्रह्मणस्तस्य समुत्पन्ना मतङ्गजा ।' chap I 218-219 (Anand. ed) ब्रह्मवरात् from that which produces ब्रह्म i e learning (with यस्मात्) 'वेदस्तत्त्व तपो ब्रह्म' इत्यमर पातुम् to drink (with जलधरा), to protect (with राजान) घनागम वर्षाकाल तस्मात् घन (दृढ) आगम (sacred knowledge) यस्य or यस्मिन् (with यस्मात्) इच्छा विन applies to both तरव and राजान कल्पतरु was one of the five trees of Paradise 'पञ्चैते देवतरवो मन्दार पारिजातक । सन्तान कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥' नन्दनात् from the garden of Indra, from that which gladdened सव धरात् as the various forms in the universe having for their substrata all the beings spring from Hari सर्वभूतानि आश्रया येषाम् (with प्रकारा) सर्वभूतानामाश्रया that gave shelter to all beings (with राजान) विश्वस्य रूपाणि तेषां प्रकारा श्रीधरात् (with यस्मात्) that was possessed of prosperity

P 57 l 14—P 58 l 9 तेषु सम्पदा तेषु—supply राजसु उदपादि (to be connected with प्रभाकरवर्धनो राज) 3rd sing Aorist of पद् with उद् हूण केसरी a very lion to the deer in the form of the Hunas, हूणा एव हरिणा तेषां केसरी Hunas—This is a name given to several peoples—(1) the Huns who invaded the Roman Empire between 372-453 A D and were most formidable under Attila (2) the White Huns or Epthalites who troubled Persia from 480 to 557 A D, they are probably the सितहूणs mentioned by वराहमिहिर (बृहत्संहिता 11 61) (3) the Hunas who invaded India about the same period See the Mandasor stone inscription of यशोधर्मन् (C I III p 146) and the Bhitari stone pillar inscription of स्कन्दगुप्त (C I III p 54) of whom it is said 'हूणैर्यस्य समागतस्य समरे दोर्भ्यां धरा कम्पिता' गुर्जरप्रजागर —who caused loss of sleep (through fear) to the Gurjara king (i e king of Bhinmal in Rajputana) गान्धाराधिप

एव गन्धद्विप तस्य कूटपाकल. गान्धार was the country round modern Kandahar गन्धद्विप an elephant of the best type यस्य गन्ध समाघ्राय न तिष्ठन्ति प्रतिद्विपा । स वै गन्धगजो नाम नृपतेर्विजयावह ॥ कूटपाकल is a fever which attacks elephants The reading in the text is better than 'कूटहस्तिज्वर पावल' The हस्त्यायुर्वेद of पालकाप्य tells us that all the fevers of elephants are called पाकल and that there are ten varieties of them See अध्याय 9 which is styled पाकलाध्याय कूट is one of the varieties and it is the deadliest of all पालकाप्य says that it is called कूट because it kills elephants at once 'तत्र गजस्याभीक्ष्णशो रूक्षान्नमवसकवल्कुवलतिक्तकटुकषायलघुविषमरूक्षवहन्नभोजनात्, अथवातिगुरुभारहरणतरणविलङ्घनात्कुप्यति अनिल । तदात्मकश्च कूट । कूटो नामाशुघातनम् आशुघातनाद् द्विरदानाम् । तस्मात्कूटपाकलमाचक्ष्महे । तत्र श्लोक । यथा हि व्यालकूटेन मृगशाव वनेचर । तथा वातात्मको नाग हन्ति वै कूटपाकल ॥' The other reading would mean 'who was पाकल, that is a fever of elephants, working secretly' This does not bring out the force and terror of the king s attack upon his enemies Every fever (पाकल) is not equally dangerous to elephants Compare 'अचिरेण वैकृतविवर्तदारुण कलभ कठोर इव कूटपाकल ॥' (मालतीमाधव I) लाट चर who steals (*i e* removes, renders nugatory) the skill of the king of Lata (country about Broach *i e* Southern Gujerat) C and T translate 'a looter to the lawlessness of the Lats' This does not seem to be correct मालवलक्ष्मी एव लता तस्या परशु मालव is modern Malva प्रथित (well known) अपरनाम यस्य The author means to say that प्रभाकरवर्धन had conquered the Huns the Gurjaras &c See Introduction यो धनानि who, the moment he was crowned, gave up wealth that sticks to the राज्याङ्ग (constituent elements of a state) as if it were dirt Wealth is absolutely necessary for the smooth working of the national machinery One who bathes removes the dirt (मल म ल) from his body (अङ्ग) In a coronation a king is bathed with the waters of sacred rivers and in commemoration of it money is distributed among Brahmanas राज्याङ्गानि सप्त 'स्वाम्यमात्यसुहृत्कोशराष्ट्रदुर्गबलानि च । राज्याङ्गानि' इत्यमर य जीवितेन who felt ashamed even when others clung to life in the first rush of battle, life which is dear to the cowardly, as if it were grass held in the mouth To hold grass in the mouth is a sign of defeat and abject submission Note the Marathi proverb 'दांती तृण धरून' It is only the chickenhearted that will cling to life and save it at the cost of self respect When the kings enemies submitted to

him in battle, he felt ashamed at *their* abject submission to save life which to the brave is as तृण कातरवल्लभम goes with both तृणेन and जीवितेन करे धृत धौत असि तस्मिन् प्रतिबिम्बितेन समितिषु सहायेन that (reflection of self) was his (only) companion in battles प्रधनेषु in battles The idea is this —When the king fought with his enemies he bent his bow for discharging arrows In his bright sword blade appeared the reflection of the king bending his bow It appeared as if the king was helped by his reflection and even this made him uneasy (with the thought of having to receive another's help in battle). Further he was pained by the fact that his bow bent before his foes (though only for killing them) यो खिद्यत there seems to be a pun giving two opposite senses यो मानी (proud) मानसेन अखिद्यत (was troubled by mind *i e* by the high soaring desires of his mind) यो मानी मानसे न अखिद्यत—who proud as he was, was never troubled in mind (by difficulties) अन्तर्गता अपरिमिता रिपव एव शल्यानि शङ्कवश्च तै कीलिताम् nailed with the inserted (अन्तर्गत) points of darts in the form of numberless enemies in his empire लक्ष्मी is said to be चञ्चल But in his case it was निश्चल *i e* never left him What is nailed becomes fixed His sovereignty extended over many kings—his enemies whom he had subdued, so though they were like so many thorns in his side, yet they served the purpose of nails and made his sovereignty निश्चल The reading in the text seems better than अन्तर्गताम् Nails are inside, so the subdued kings were inside his empire C and T take अन्तर्गत to mean 'dead (with foes) We may also explain differently In fighting with his enemies arrow heads entered his body and as if helped to hold fast राजलक्ष्मी as nails would do अन्तर्गता अपरिमिता रिपूणां शल्यशङ्कव तै कीलिताम् यश्च वसुधा who by the broad (पृथु) roads for the march (यात्रा) of his troops (दण्ड) as it were cut the earth in many parts in all directions for the benefit of his servants (roads) by which (*i e.* in making which) the river banks pits, trees with luxuriant branches clumps of grass ant hills and forests were levelled up समीकृतानि सरित्तटा अवग , विटपानामटव्यी (समूह) तथा गुल्मा तरव , तृणानां गुल्मा (समूहा), वल्मीकगिरय , गहनानि (वनानि) च यै (पथै) The king's victorious armies marched in various directions and so roads had to be prepared for them or were made by the very fact of marching in large numbers Rivers, banks, clumps of trees and grass, and hills and forests—these serve as boundaries

to demarcate one province from another But these were all removed by his armies There remained only the broad roads that separated the several provinces which the king apportioned among his own servants See मनु० 8 246-47 'सीमावृक्षांश्च कुर्वीत न्यग्रोधाश्वत्थकिंशुकान्। गुल्मान्वेणूंश्च विविधाञ्छमीवल्लीस्थलानि च। शरान् कुब्जकगुल्मांश्च तथा सीमा न नश्यति॥' याज्ञवल्क्य II. 151 'नयेयुरेते सीमानं स्थलाङ्गारतुषद्रुमैः। सेतुवल्मीकनिम्नास्थिचैत्याद्यैरुपलक्षिताम्॥'. अलब्ध युद्धस्य दोहद येन whose longing or thirst for battle was not gratified यं चा प्रताप the idea is—his prowess was so great that nobody dared oppose him, the result was that his desire to fight was never gratified and his own prowess in this way caused him uneasiness, as if it were the prowess of another If anyone else had great prowess that would have been a source of trouble to him

P 58 यस्य च प्रताप —the principal sentence is यस्य प्रताप निहत पुरेषु पञ्च मयो मूर्त इवादृश्यत—whose prowess appeared as if it had an embodied existence made up of the five great elements in the wives of the chieftains that were slain in opposing him निहता प्रतिसामन्ता तेषा अन्त पुराणि तेषु By his prowess the princes that opposed him were killed and their wives' hearts burnt through anguish, their eyes shed tears, they heaved deep sighs, they had earth on their bodies because they rolled on the ground through grief, they felt the world a void (शून्य), as their husbands were dead The author fancies that प्रताप was identical with the effects it produced on the widows of the princes that were killed As these effects were perceptible, he says प्रताप was मूर्त The word क्ष्मा means 'the earth' All visible bodies are made up of the five elements पृथ्वी (here the word क्ष्मा is used for a pun), अप्, तेज, वायु and आकाश क्ष्मा also means 'patience' The women had to suffer यस्य लक्ष्मी—The idea is—The best of his servants that were near him (i e high officers of state) were endowed by him with so much wealth and splendour that they appeared like him A reflection is generally seen in objects that are near (आसन्न) and bright like jewels &c 'जातौ जातौ यदुत्कृष्ट तद्रत्नमभिधीयते.' यस्य भवत् Here the words भूति, सिद्धि, वश, उक्ति, कर have double meanings प्रताप अग्निरिव तेन, also प्रतापसदृश अग्नि तेन Dissolve शौर्योष्मणा and असिधाराजलेन similarly यस्य प्रता भूति अभवत् who had भूति (prosperity, ashes) by the fire of his prowess. He became prosperous by his prowess, fire produces भूति (ashes) Explain the following similarly शौर्योष्मणा सिद्धि he attained his objects

by the heat of his bravery सिद्धि also means 'cooking', whic is effected by ऊष्मन् (heat) असि. वृद्धि his family (वंश) pro pered by the water of his sword—blade वंश (bamboo) whe watered grows शस्त्र रोक्ति his manliness (पुरुषकार) was pro claimed by the mouths of the wounds received by him fro weapons उक्ति (utterance) can be made only by the mout (मुख) धनु . गृहीति —he levied tribute by the scar made by th string of his bow i e fought his enemies with the bow, vanqu ished them and took tribute from them By constantly wield ing the bow his hand (कर) became hard and had scars, i e कि (corn) seized his hand यश्च मन्यत who looked upon enmity a a present, fight (विग्रह) as a blessing, the advent (आगम) of battl as a great festival शत्रु निधिदर्शनम् he regarded an enemy as the discovery of a treasure (because by conquering him, he would secure booty and tribute) अवस्क वृद्धिम् a sudden attack as an auspicious event वसुधारा—a stream of wealth निरन्तरै.. कृतयुगे On account of the multitude of sacrificial posts that were erected close to each other it seemed as if the कृत age had put forth sprouts The king performed numerous sacrifices, in each of which a यूप was required There was thus a thick row of यूपs In the कृतयुग also, people performed many sacrifices Therefore is seemed as though कृतयुग, that had vanished (the present being कलियुग), had again come to life दिग्ध कलिना On account of the clouds of sacrificial smoke that spread in all direc tions, it seemed as if Kali had run away Kali (being the age of sin and vice) is contemplated as dark, smoke is also dark As the clouds of smoke were wafted hither and thither by the breeze, the poet fancies that it was Kali that was flying the country, ससुधै plastered with chunam, possessed of सुधा (nectar) स्वर्ग which is the abode of the gods has सुधा सुरालय शिखरेषु उद्धूयमाने (that were being tossed to and fro) The fluttering banners on the spires of temples resemble the leaves (पल्लव) of trees shaken by the wind. धर्म is contemplated as white बहि ग्रामे —the idea is —the king erected, when he performed sacrifices, outside the villages, large (विकट) सभामण्डपs सत्रमण्डपs, प्रपाम० and प्राग्वंशमण्डपs. It seemed as if the ग्रामs had given birth to them We take मण्डप with each of the four सभा is the hall where the sacrificer, the priests and other learned men meet सत्र is the room where food is distributed to all प्रपा (Marathi पाणपोई), where water is given to travellers &c

प्राग्वश is a room to the east of the अग्निशाला to be occupied by the wife and the household of the sacrificer 'प्राग्वशो प्राग्यविर्गेहात्' on which क्षीरस्वामी remarks 'प्राग्वश पत्नीशालाख्योऽग्निशालाया प्राग्यो भाग' काञ्चनमयानि सर्वाणि उपकरणानि (materials utensils) येषु विशीर्णमिव मेरुणा as if मेरु had been shattered into pieces The golden utensils were so many that it seemed as if मेरु had been broken up into pieces which were turned into utensils मेरु is said to be the mountain of gold 'मेरु सुमेरुर्हेमाद्री रत्नसानु सुरालय' इत्यमर द्विनेभ्यो दीयमाने

P 58 ll 10—30 तस्य च ललास The principal sentence is तस्य च यशोमती नाम महादेवी प्राणाना भूमिरभूत् All the genitives from शङ्करस्य (l 10) to महामुने (l 14) apply to the king also and all the nominatives in those clauses apply to यशोमती also उमा शङ्करस्य as पार्वती, who was called सती in her former life was to Siva The queen was सती (पतिव्रता) and the king was शङ्कर (one who caused happiness) उमा तरेऽपि this suggests that the queen as a पतिव्रता was his wife even in his former birth The word सती may also suggest (as the com points out) that यशोमती was fair while पार्वती was श्यामा दक्ष once celebrated a great sacrifice at which he did not invite his daughter सती nor her husband शिव She went uninvited, but being greatly insulted, threw herself into the fire and perished Siva when he heard of this destroyed Dakshas sacrifice सती was afterwards born as पार्वती Compare कुमारसंभव I 21 'अथावमानेन पितु प्रयुक्ता दक्षस्य कन्या भवपूर्वपत्नी । सती सती योगविसृष्टदेहा ता जन्मने शैलवधू प्रपेदे ॥' बाण refers often to the story of दक्ष See कादम्बरी 'दक्षाध्वरक्रियामिवोद्धतगणकचग्रहभयोपसेवितत्र्यम्बकाम्' (महाश्वेताम्) गृहीत परस्य (विष्णो) हृदय वक्ष यया—who rests on the bosom of विष्णु Compare कादम्बरी 'उर स्थलनिवाससक्तनारायणदेहप्रभाश्यामलितामिव श्रियम्' (p 10-11 of P) The king was लोकगुरु (i e to be honoured by the world) and the queen was गृ या (who had captivated the heart of the king) हृदय here means अन्त करण and पर means the last There are four अन्त करणs of which चित्त is the last गृहीत पर हृदय (चित्त) यया 'मनोबुद्धिरहङ्कारश्चित्त करणमान्तरम्' The reading गृहीतहृदया seems to be due to an effort to make good sense बाण perhaps intended to suggest another sense also (by putting the word पर) ता Lakshmi transfers her affections to many kings स्फुरन्ती तरला तारका यस्या the star of which is brilliant and twinkling (with रोहिणी), the pupil (तारका) of whose eye was bright and unsteady (with

यशोमती) रोहिणी is said in mythology to be the special favourite of the moon out of his 27 wives (the नक्षत्रs) The king also was कलावत् (well versed in the arts) सर्वं प्रजापते — ब्रह्मा desired to create all the beings and then they were produced So the बुद्धि (thought) of ब्रह्मा is सर्वजनजननी The king was the lord of his subjects and the queen was like a mother to all her people महा नायकस्य—The Ganges springs from the family of the great mountain (हिमालय) and is looked upon as the queen of the ocean (the lord of rivers) The king was the lord of वाहिनी (an army) and यशोमती was born in the family of great kings मान तुरा clever in following (the राजहंस) to the मानस lake. The मानस lake is said to be the native place of swans, where they are said to flock at the beginning of the monsoon. The king was a राजहंस (a swan among kings i e the best) while यशोमती was clever in acting according to the wishes of the king सरल धर्मस्य—त्रयी means वेदत्रयी (ऋग्वेद, यजुर्वेद and सामवेद) सकललोके अर्चिता चरणा यस्या — (the three Vedas) the various schools of which are honoured by the people The words चरण and शाखा are sometimes used as synonyms, sometimes चरण means 'शाखाध्येतृ' i e those who study a particular शाखा of the Veda an ideal succession of teachers and pupils This latter is the sense here धर्म is defined in the पूर्वमीमांसा as 'चोदनालक्षणोऽर्थो धर्म' There is an inseparable relation between धर्म and the three Vedas which lay down the injunctions to be followed by men The king was धर्म incarnate and यशोमती was सकल चरणा (सकललोकेन वन्दितौ चरणौ यस्या) दिवा महामुने —The great sage is वसिष्ठ here whose wife is अरुन्धती अनुस्त पार्श्वे स्थिति यथा—who always remains by his side The star of अरुन्धती is always seen by the side of वसिष्ठ in the constellation of the Great Bear अरुन्धती is regarded by the Indians as the type of conjugal fidelity and constancy and is pointed out to the bride by the bridegroom in marriage ceremonies Note the high praise put by भवभूति in the mouth of जनक as regards अरुन्धती 'यया पूतमन्यो निधिरपि पवित्रस्य महसः उत्तरराम० IV The king was महामुनि (a राजर्षि) and the queen never left his side day and night हंसगमनी प्रति (literally) in her gait she was mostly a swan in her tones a cuckoo in love for her husband a ruddy goose (चक्रवाक) i e she had the gait of a हंस, the sweet high-pitched tone of a cuckoo &c परपुष्ट = कोकिल (also called परभृत) It was believed that cuckoos place their eggs in the nest of

crows and thus have their young ones looked after by others 'प्रागन्तरिक्षगमनात्स्वमपत्यजातमन्यैर्द्विजैः परभृताः खलु पोषयन्ति ॥' शाकुन्तल V. The चक्रवाक bird is supposed to be separated from its mate at the advent of night and is a type of abiding love Even though separated merely by a lotus leaf it cries for its mate मय is affix ed in the sense of प्राचुर्य or विकार. 'तत्प्रकृतवचने मयट्' पा 5 4 21 and 'मयड्वैतयोर्भाषायामभक्ष्याच्छादनयोः' पा 4 3 143 प्रावृण्मयं विलासेषु In the fulness of पयोधर (breast, cloud) she was as if the rainy season, in playfulness she was as if wine She naturally possessed those विलासs which wine imparts to those that have tasted it निधि . प्रसादेषु in the collection of wealth she was a treasure, in (bestow ing) favours she was a stream of wealth कोषसंग्रह (1) amassing a rich treasure, (2) having a calix (with कमल) फलदानेषु—the queen gave what was desired by suppliants, flowers give rise to fruits सन्ध्या॰—people perform adoration (called सन्ध्यावन्दन) in the morning and evening, the queen was honoured by all people चन्द्र सत्त्वे the moon and the queen had no ऊष्मन् (heat, pride of wealth) दर्पण ग्रहणेषु a mirror takes in (i e reflects) every being, she drew (i e influenced by her good ness) all beings सामुद्र ज्ञानेषु In the knowledge of the character of others, she was the science of palmistry समुद्र is supposed to be the author of the सामुद्रिकशास्त्र परमा व्याप्तिषु—The supreme spirit pervades everything, the queen could comprehend every-thing According to the Vedanta, परमात्मन् (ब्रह्म) is everywhere and everything. Compare भगवद्गीता 'मया ततमिदं सर्वं जगदव्यक्तमूर्तिना' स्मृति वृत्तिषु Smritis, like that of मनु, lay down what is pure (वृत्ति), her thoughts (वृत्ति) were pure or holy अमृत तृष्णसु she was full of अमृत (nectar, water) to the thirsty निर्वृति bliss, happiness वेतस गुरुषु toward her elders, she was a वेतस (i e she was humble) वेतस is a symbol of humility It bends when a flood sweeps down upon it गोत्र विलासानाम् she was the prosperity of the family of elegant gestures i e in her one *could find the acme of fine gestures and dalliances* शुद्ध स्त्रीत्वस्य she was as if the penance purity of womanhood Penance purifies a sinful person She was typical of woman hood purged of all frailties by penance आज्ञा ध्वजस्य she was as if the fruition of the mandate of काम She could have bewitched any one by her charms व्युत्थानं रूपस्य she was as if the post-concen tration conciousness of beauty The idea is—रूप had as if been in a समाधि (i e had given up moving about in the world),

then रूप gave up its state of समाधि as a Yogin does and became conscious in the person of the queen व्युत्थान means समाधिनिवृत्ति (cessation of the state of Yogic trance) For the meaning of व्युत्थान, note योगसूत्र III 36 'ते समाधावुपसर्गा व्युत्थाने सिद्धय' on which व्यासभाष्य says 'ते प्रतिभादय समाहितचित्तस्योत्पद्यमाना उपसर्गास्तद्दर्शनप्रत्यनीकत्वात् । व्युत्थितचित्तस्योत्पद्यमाना सिद्धय' C and T render the words as 'the Eureka of loveliness' दिष्ट रते she was as if the ovation of passion. दिष्टम् means 'fortune' (good or bad), here, good fortune वृद्धि means congratulation compare the use of the root वृध् in 'दिष्ट्या पुत्रमुखदर्शनेन भवान् वर्धते' मनो णीयस्य she was the attainment of the desires of beauty Beauty had been longing for a proper person to represent her and found the fulfilment of that longing in the person of the queen वंशो रागस्य she was the root of the ancestry of love As a family traces its ancestry back to some founder, so true love started with her and was then propagated through succeeding generations of loving women The readings of B al o make good sense सर्ग सौन्दर्यस्य she was the utmost limit of the creation of loveliness In her loveliness found its perfection आयति यौवनस्य she was as if the majesty of youth 'प्रभावेपि चायति' इत्यमर अनभ्र वैदग्ध्यस्य she was the cloudless rain of intelligence Rain fall requires clouds hence rain without clouds is looked upon as an extraordinary thing, a wonder Her intelligence was wonderful अयश लक्ष्म्या लक्ष्मी is said to be चञ्चल This bad name that लक्ष्मी had acquired was wiped off by the queen, in whom लक्ष्मी was स्थिर Compare 'येन श्रिय संश्रयदोषरूढ स्वभावलोलेत्ययश प्रमृष्टम्' रघु० VI 41 यश चारित्रस्य she was the fulness of the fame of chastity C and T translate 'goodness bloom of beauty, which is not correct सौभाग्य पते she was Brahma s creation of the atoms of beauty The idea seems to be this — By creating her, Brahma created the परमाणुs of beauty, whenever he wants to create another lovely form he would draw upon her beauty (the परमाणुs) According to the Vaiseshika philosophy from atoms the whole world is produced शम शान्तिरिव the quietude of quiescence शम is restraint of passions or of the mind The idea is that even शम would derive शान्ति from her Explain the remaining clauses similarly आभिजात्यम् (अभिजातस्य भाव) high birth संयम restraint. धैर्यम्— steadiness (of mind) विभ्रम sportive or amorous action यशोमती—From the Sonpat seal we see that the name of हर्ष s

mother was यशोमती and not यशोवती See Introduction प्राणाना भूमि she was the centre of the life of the king, she was the very life of the king विश्रामस्य भूमि —the king confided every thing to her धर्मस्य भूमि she was the source of the righteous ness of the king A wife is the source of धर्माचरण, as said by आपस्तम्ब 'धर्मप्रजासम्पत्ति प्रयोजन दारसग्रहस्य' No यज्ञ could be perform ed without her See तैत्तिरीय ब्राह्मण III 3 3 1 'अयज्ञो वा एष योऽपत्नीक' The महाभारत says that the wife is the source of त्रिवर्ग (धर्म, अर्थ and काम) 'अर्धं भार्या मनुष्यस्य भार्या श्रेष्ठतम सखा। भार्या मूल त्रिवर्गस्य भार्या मूल तरिष्यत ॥' आदिपर्व 74 40 C and T render 'the centre of all creatures' love confidence, duty and felicity' This is not correct. अस्य—राज्ञ प्रभावरवर्धनस्य नरकजित (1) of the conqueror of the demon नरक (i e of विष्णु), (2) of the vanquisher of Hell The king by his धर्माचरण had removed the possibility of going to Hell लक्ष्मी is represented as resting on the bosom of Vishnu कृष्ण killed नरक who was the son of भूमि (the earth) and was king of प्राग्ज्योतिष, see विष्णुपुराण V 29

P 58 l 31-P 59 l 4 निसर्गत हृदयम् उदये इव at the rise of the sun (दिनकृत्) धवलेन वासिना (piece of cloth) प्रावृत शिर यस्य प्राङ्मुख with his face towards the east कुङ्कुम मण्डले in a circle that was smeared with saffron paste C and T translate kneel ing eastward upon the ground in a circle.' This is wrong The king did not *kneel in a circle* He had drawn up a circle with saffron paste on to which he put his offerings पद्मराग—ruby (which is red in colour) स्व दत्ते he offered worship (अर्घ) with a bunch (षण्ड m n) of red lotuses that were red dened (अनुरक्त) by the sun, as if it (bunch) were his own heart devoted to the sun सूर्ये अनुरक्तम् (हृदयम्), सूर्येण अनुरक्तम् (षण्डम्) The heart and the bunch of lotuses are both red and अनुरक्त जप्यम्—muttered prayer प्रयतेन चरित यस्य स सुचरित अपत्यहेतो for the purpose of (securing) issue. प्रयतम् *ind.* favourably, suitably 'आनुकूल्यार्थके प्रायतम्' इत्यमर Here it may be taken as an adjective of मन्त्रम् meaning 'favourable.' प्रयत restrained, devout. जपशूक one who mutters prayers 'यजजपदशा यङ' पा 3 2 166 (The affix ऊक is applied to the fre quentative base of यज्, जप् and दश् यायजूक, दन्दशूक, जञ्जपूक) प्रयतादित्यहृदयम्—आदित्य हृदय (स्तोत्रं) यस्य The आदित्यहृदय is a well known स्तोत्र declared by कृष्ण to अर्जुन (see बृहत्स्तोत्ररत्नाकर Nir ed.) For some of the details given in the text, note the *following* from the स्तोत्र 'शृणु वा चतुरसे च [illegible] [illegible] दिवा वा [illegible]

मदपन सकर्णिकम् ॥ 99 सकेसराणि पद्मानि करवीराणि चार्जुन । रक्तचन्दनमिश्राणि कृत्वा वै ताम्रभाजने । धृत्वा शिरसि तत्पात्र जानुभ्या धरणीं स्पृशेद् ॥' 104–5

P 59 ll 5–17 भक्त तिष्ठत् भक्तजनानां अनुरोध (entreaty) तेन विधेयानि—influenced by the entreaties of their devotees सितक रस्य (चन्द्रमस) करा तद्वत् सिता (शुभ्रा) सुधा (*chunam*) तया धवलस्य• द्वितीयशयने on a second couch On the propriety of this, see the com 'द्वितीयेलादिनास्य सदाचारनिष्ठोक्ता । उक्त हि नाद्भनीयाद्भार्यया साक न च सुप्यात्तया समम् ॥' See मनु० 'समानशयने चैव न शयीत तया सह ॥' IV 40 शिश्ये—Perfect 3rd sing of शी परिणत तिष्ठत्—the principal sentence is देवी यशोमती सहसैव '*आर्यपुत्र परित्रायस्व*' इति भाषमाणा उदतिष्ठत्• परिण श्यामायाम् when the night had reached its close आसन्न (approaching) प्रभातवेला तया विलुप्यमान लावण्य यस्य लिलम्बिषमाणे (*loc pr p* of the desiderative of लम्ब्) when (the moon) was declining (*lit* about to hang down) सीदत् (sinking waning) तेज यस्य तारकाणां ईश्वर च द्र कराग्रे स्पृष्टा कुमुदिनी तया प्रमोद तस्माद् जन्म यस्य (with स्वेदे) कराम्र पयसि when very cool drops of dew (अवश्याय) were falling as if they were the perspiration of the moon (शशधर) evoked by the joy of touching the night lotuses with the tips of his कर (*rays, hands*) *The poet represents* that when a young person intensely in love touches his sweetheart he perspires स्वेद is one of the eight सात्त्विकभावs मधु प्रदीपेषु when the lamps in the harem being smitten (आहत *lit* struck) by the breath of the sleeping beauties that were intoxicated by wine, flickered as if intoxication had been transferred to them The lamps flickered owing to the breaths of sleeping women The author represents this flickering as the staggering of intoxication The lamps caught intoxication from the breath of women wafting the smell of wine संक्रान्त• मद येषु रात्रनि—construe this with स्वपति below विमल तारकाभि whose feet were as if shampooed by the stars that were reflected in his white nails संवाह्यमानौ चरणौ यस्य तस्मिन् (रात्रनि) It should be remembered that the king is represented as sleeping on the roof of his palace in the summer Hence the stars were reflected in his nails. विन्यस्य अङ्गे he had his limbs spread carelessly as if they were consigned to the women in the form of the quarters Understand *after* अङ्ग, *the instrumental* being used in accordance with the Sutra 'इत्थंभूतलक्षणे' पा 2 3 21. (जटाभिन्यासम) दिश एव अङ्गना मधु वीज्यमाने who was fanned by the beauty (श्री) of his face with breath that was scented with मधु (wine, honey) as if it (breath) was the breeze of

the fan *viz* the lotus in her hand The king had drunk wine and his breath was charged with its odour The poet fancies that he was fanned by the लक्ष्मी of his face with the breath. लक्ष्मी is represented as having a lotus in her hand कमल would have मधु (honey in it) If the lotus were used as a fan the breeze would be charged with the scent of honey आन्धिभि goes with श्वाते as well as श्वसितै स्वहस्ते यत्कमल तदेव तालवृन्तं तस्य वाते विमल विराजिते who was adorned by the image of the moon's disc reflected on his bright (विमल) cheek which (image) looked like a chaplet (शेखर) of white flowers displaced by the seizing of hair in amorous sports The reflection of the white moon looked like a white garland A शेखर (which is worn on the head) may be displaced and dangle on the cheek when seized in रतिकेलि रतिकेल्यां कचग्रह तेन लम्बित भूषण जनम् as if calling on her attendants by the tinkling of her ornaments. उत्कम्पमाना (trembling) अङ्गयष्टि यस्याः

P 59 ll 18-29 अथ तेन कारणम् तेन—connect this with ध्वनिना सर्वस्या मुखे which (cry) was never heard before even in the whole world, much less in the queen's mouth The king protected the world so well that not even the meanest had ever to cry 'help' प्रवृद्धे *and* at once शिरो निशाम् who as if drew a parting line in the night with his bright (धौत) sword having a glittering edge, which (sword) was snatched from that part of his bed on which his head rested with his right hand that quivered with wrath, as if it (sword) were the white lotus in his ear coming out सीमन्त the parting line in the hair on the head of women सीमन्तयन् is the *pr p* of the denominative verb from सीमन्त Night is dark as hair . The flash of the bright sword made a सीमन्त in the hair of the woman (night) *i e* darkness was parted by the white streak The sword was kept below his pillow to be taken out in case of necessity Being taken from under his head, the bright sword resembled a white lotus which is often placed on the ear as an ornament अच्छा धारा यस्य C and T translate 'whose glittering edge drew a line like a prolongation of his ear wreath across the night' This is obscure and does not bring out the sense अन्तराल पल्लवेन tossing aside with his left hand his upper garment, as if it were the ether that intervened in space The garment was very fine and thin and hence is compared to आकाश The fine garment screened his limbs आकाश also screens from our view

the things in space (अन्तराल). वर . राजमान —his golden bracelet (worn on the left hand with which he tossed aside his upper garment) dropped down (from his hand) by the violent tossing of his hand and went rolling in all directions on the ground The poet fancies that the वलय was his heart which wandered about in search of the cause of the alarm (of the queen) Some rich men even now wear golden वलयs on their left hand सत्वर अवतारित (brought down) वामकरतल तस्य आगत्ति- (placing) तथा कम्पित प्रासाद येन पुर मान —his necklace was torn asunder by his violent movements, fell down before him and was reflected in the edge of his sword and looked like a piece of the rays of the moon असि गतेन applies to both हारेण and खण्डेन The necklace got entangled with his sword and was cut asunder The rays were reflected on the blade of the sword लक्ष्मी आशानाम् he made the ends (पर्यन्त m.) of the quarters ruddy with his eyes that were red owing to sleep and rage, as if they (eyes) were coloured with betel juice when kissed by Lakshmi His eyes were red through anger and because he was suddenly roused from sleep The poet fancies that लक्ष्मी (sovereignty) had chewed betel and then out of love kissed his eyes पाटलयन् is pr p of the denominative verb from पाटल (red). The reading प्रच्छदयन् means 'veiling or covering,' and does not yield a good sense वदा ध्रुवन् as if again bringing back the night (त्रियामा) by his frowning brow that was trident-shaped and that caused darkness बद्ध अन्धकार. यया त्रिरे- खिका (रेखा) यस्मा His forehead was wrinkled into three lines by rage and his brows were dark The author lays emphasis on त्रि in त्रिशाखया and त्रियामां [illegible]

P 59 L 30 P 60 L 5 अथ इति यामिकिनी—a woman of the night watch (from यामिनी meaning night). '[illegible]' [illegible] [illegible] [illegible] filling the different quarters as if with the glory of morn कुण्डलि [illegible] [illegible] wearing earrings, armlets and coat of mail. [illegible] bathed in saffron (juice) of the hue of the इन्द्रगोप insect The इन्द्रगोपs are red insects that are seen at the beginning of the rainy season. [illegible] (c f [illegible]) [illegible] saffron is auspicious and women used to apply saffron paste on their forehead as a mark of auspiciousness C and T translate bathed in blood coloured red This is bad To see in a dream a person bathed in blood is not a good omen. The author intends the whole description to indicate good fortune

'अथ कुङ्कुमम् ॥ रक्तसङ्कोचपिशुन धीरलोहितचन्दनम् ॥ इत्यमर (on which क्षीरस्वामी says 'रक्तमाद्रकम् । अत एवासृक्सञ्ज्ञम्') On the two meanings of रुधिर, note रघु 11 20 'राममन्मथशरेण ताडिता दु मदेन हृदये निशाचरी । गन्ध वद्रुधिरचन्दनोक्षिता जीवितेशवसतिं जगाम सा ॥'. उत्तमाङ्गे (शिरसि) घटमान अञ्जलि यस्य that folded their hands on their heads (in token of submission and adoration) चन्द्र निर्गतया as if she were the moon issuing out from the सुषुम्ण ray It was believed that the waxing of the moon was due to a ray of the sun called सुषुम्ण and that the waning was due to the digits of the moon being drunk by the gods 'सूर्यरश्मि सुषुम्णो यस्तर्पितस्तेन चन्द्रमा । कृष्णपक्षे मरै शश्वत्पीयते वै सुधामय ॥' विष्णु° II 11 22 यास्क has a very interesting note on this 'अथाप्यस्यैको रश्मिश्चन्द्रमस प्रति दीप्यते तदेतेनोपेक्षितव्यमादित्यतोऽस्य दीप्तिर्भवतीति । 'सुषुम्ण सूर्यरश्मिश्चन्द्रमा गन्धर्व ' इत्यपि निगमो भवति ।" निरुक्त II 2 2 Bāna frequently refers to this belief See कादम्बरी 'अलीक चेद् यथा किल सकला कला कलावतो बहुलपक्षे क्षीयमाणस्य सुषुम्णनाम्ना रश्मिना रविरापिबतीति ' हर्षचरित (उच्छ्वास I) 'सुषुम्णास्रुतिशशिसुधाशीकर स्तबकतारकितसीराम्' (मन्दाकिनीम्) It should be noted that in the passage from कादम्बरी Bana attributes the waning of the moon to सुषुम्णरश्मि मे विलपन्त्या In spite of the fact that I was weeping

P 60 ll. 6-20 एतस्मिन्नेव पत्युर्भवितेन तोरणस्य समीपे उपतोरणम् (अव्ययीभाव)—near the royal porch रराण perfect 3rd 1 sing of रण् to sound राज्य प्रलम् as if it were the first utterance of royal splendour (personified) proclaiming the result of (i e indicated by) the dream It was believed that dreams dreamt in the early hours of the morning come out to be true भाविनीं भूतिम् future prosperity अमन्दम् violently चकाण perfect of कण् 1 P to sound कोणेन (drum stick) आहता Separate °हता आनन्दात् नान्दी—This has been explained as 'the symphony of twelve drums beaten simultaneously ('एकदा द्वादशमृदङ्गघोषो नान्दी' रङ्गराज on उत्तररामचरित) The poet emphasizes the word नान्दी which is derived from the same root as that of आनन्द प्रबोध पाठकानाम् of (minstrels) that recited auspicious (verses or words) that rouse from sleep वाजिमा तुरङ्गा तेषा मन्दुरामन्दिरम् (stables) आदौ सुप्त पश्चादुत्थित सुप्तोत्थित सति पुर in front of the horses (सप्ति m) that neighed sweetly (हृत मधुरहेषारव यै) श्च्योतन्त तुषारसलिलस्य शीकरा यस्मात् (adj of यवसम्) from which oozed out the spray of frost—water किरन् nom sing m of pr parti of कृ (qualifies पुरुष and has यवस for its object) वक्त्रा वक्त्रे two verses in the वक्त्र and अपरवक्त्र metres respectively According to some writers the species of composition called

आख्यायिका (the हर्षचरित is one) should be divided into sections called उच्छ्वास and should contain verses in the वक्त्र and अपरवक्त्र metres foreshadowing coming events. See the quotation from भामह in the Introduction p. XX. अपरवक्त्र is an अर्धसमवृत्त having eleven letters (न, न, र, ल, ग) in the 1st and 3rd Pāda and twelve letters (न, ज, ज, र) in the 2nd and 4th. 'अयुजि ननरला गुरुः समे तदपरवक्त्रमिदं नजौ जरौ॥'. It is also called वैतालीय, as said by the वृत्तरत्नाकर 'वदन्त्यपरवक्त्राख्यं वैतालीयं विपश्चितः'. वक्त्र is defined as 'नाद्यान्नसौ स्यातामब्धेर्योऽनुष्टुभि ख्यातम्.' Like the अनुष्टुभ् it has eight letters in a पाद. After the first four letters in each पाद there is a यगण. *Vide* p. 8. C and T take वक्त्रा and अपरवक्त्रा to be the names of the metres. निधिस्तरुविकारेण स्पष्टमाख्यायते a hidden treasure is clearly indicated by the change in a tree (*i. e.* by some singular or remarkable thing about a tree). The com. says 'यत्राधो निधिस्तत्र परिणाहोद्गताधोमुखशाखामूलादिभाजो वृक्षा भवन्ति.' शुभस्य आगमः the advent of luck. अरुण is the charioteer of the sun in mythology and is a personification of the radiant sky at day-break; compare 'यावत्प्रतापनिधिराक्रमते न भानुरह्नाय तावदरुणेन तमो निरस्तम्.' अतिजवः very rapid. पूर्वं...दयः the previous appearance of an omen. मुदो...पीदसि you feel dejected when it is a time of joy. परिगृहीतासि thou art accepted (*i. e.* favoured) अंशुमाली=सूर्यः. अवतीर्य descending (from the roof where the king had slept).

P. 60 l. 21—P. 61 l. 15 ततः समति.. पतिः. गर्भ...जननी his mother took upon herself pallor as if on account of his glory though he was only in the womb yet. Being pregnant, she became pale. यशः is represented by poets as white. The poet fancies that her pallor (really) due to pregnancy was due to the glory the son in the womb was to attain in future. गुण...श्रान्तेव as if exhausted by the weight of his virtues. कान्ति...बभूव she became averse to food as if she were satiated with the nectar of the expanding brilliance. On account of pregnancy, she became more brilliant in complexion and lovely. This the poet compares to अमृत. One who has taken अमृत would have no appetite for ordinary food. उपचीयमानः (increasing) गर्भः तस्य भरः तेन अन्सा. गुरुभिर्वारितापि although dissuaded by her elders. C and T translate गुरु as parents. This is not necessary. She would have to bow to all elderly persons including her parents. Further it seems questionable whether her parents would be

at her husband's palace ordinarily वन्दनाय नीयत she was taken by her friends for saluting (her elders) with difficulty by supporting her with their hands सालभञ्जिकेव—The queen would support herself against walls and pillars and would look like a doll कमल रणो she could not lift up her feet as if they were surrounded by bees that had sat upon them out of their greed for a lotus Her feet were radiant like lotuses She could not walk swiftly because she was गर्भभरालस The poet represents that this was due to the weight of bees मृणाल०—The rays from her bright toenails resembled the delicate fibres of lotus plants हंस subsist upon मृणालs मणि कमलम्—the idea is that she was so eager for support that she would stretch out her hand expecting support even from her own images reflected in the jewelled walls समा कर्तुम् she was unable even to issue commands for the performance of household duties, much less to do them herself आरुा रोढुम्—The idea is —she could not bear to mount to the roof of the palace even in thought, much less with her feet that were oppressed by the weight of the anklets उत्कम्पितौ स्तनौ यस्या (on account of hard breathing) तस्तान (perfect of स्तन्) she groaned, breathed hard प्रत्युत्थानेषु at times of rising to receive (some person worthy of honour) उभयजानुशिखरनिहिते करकिसलये यस्या गर्वो दैत she was held up by the child in the womb as if through pride The idea is —she wanted to rise to receive and tried to get up by placing her hands upon her knees But she did not after all get up The poet fancies that the child in the womb, being proud, did not like to bow to anybody, as it would have to do if its mother bowed and so prevented her from rising दिवसं all day long (*accu* of time) The sentence is दिवसं अधोमुखी ददर्श गर्भम् Her face was reflected in her bright bosom The poet fancies that her face had entered inside her body (in the form of the reflection) because it was anxious to see the child द्विगुणितामिव—because लक्ष्मी was to be found in the king her husband and also her son who was to be a glorious prince. सखीनामुत्सङ्गेषु मुक्त शरीर यया सपत्नी चकार—she humbled the pride of her co-wives by the fact that she was to be the mother of the heir to the throne There is a further suggestion She placed only her feet on the lap of her friends, but her feet on the heads of co-wives i e she treated co-wives as inferior to her maids even. निर्मित, कल्पित and विहित qualify

राज्यवर्धनम् सर्वोर्वी मितम् composed as if with the atoms of वज्र for destroying the alliances of all kings सर्वेषां उर्वीभृतां (राज्ञां) पक्ष (समूह) तस्य पाताय (with राज्यवर्धन), सर्वेषां उर्वीभृतां पर्वतानां पक्षा (wings) तेषां पाताय (with इन्द्र understood) The mountains had once wings and troubled the earth by flying anywhere Indra cut off their wings with his वज्र बाण refers to this story very often कादम्बरी 'अशनिभयपुञ्जितकुलशैलमध्यगतमिव वनवशिखरिणम्', 'मैनाकेनेवाविदितपक्षपातेन' शेष कल्पितम् as if made with the means, i.e. the numerous hoods of शेष It is supposed that the earth is borne by the serpent शेष on its hoods Compare 'किं शेषस्य भरव्यथा न वपुषि क्ष्मां न क्षिपत्येष यत्' भर्तृहरि राज्यवर्धन also would be able to bear the responsibility of the world सकल विहितम् (she gave birth to रा०) who caused tremor to all भूभृत्s (kings, mountains) and who was if made with the limbs of the elephants of the quarters. Elephants butt against hills with their tusks ०मुखर, ०रव, ० मुवन and मनोहर qualify महोत्सवम् पूरिता असंख्या शङ्खा तेषां शब्दै मुखरम् प्रहतानि पटहशतानि तै पटु रव यस्मिन् गम्भीरेण भेरीनि नादेन निर्भर भरित भुवनं यस्मिन् प्रमोदेन उन्मत्त मर्त्यलोक तेन मनोहरम् मास दिवसमिव for one month as if it were a single day

P 61 l. 13—P 62 l 10 अथान्य वयन्त The locatives from कन्दलिनि to ०कसि qualify नभसि (i e the month of श्रावण) कन्दलिनि abounding in plantain trees Wild plantain plants grow up spontaneously in the rainy season. कुड्मलिता कदम्बतरव यस्मिन् in which the *Kadamba* trees had put forth buds. The कदम्ब tree is said to put forth buds at the advent of thunder and rain, compare 'मत्स्वाम्भ प्रविभुमिना कदम्बयष्टि स्फुटकोरकेव' उत्तररामा० III कुड्मला सञ्जाता अस्य इति कुड्मलित according to 'तदस्य सञ्जातं तारकादिभ्य इतच्' पा 5 2 36 रूढा तोयमनुगुल्मा यस्मिन् in which the clusters (स्तम्ब) of barley blades had taken firm root. 'निगुल्मयवो समौ ॥ तोयमनु यव इरिते' इत्यमर रक्तिभिः तामरसानि यस्मिन् in which the red lotuses were supported (i e stood firm and erect being nourished with plenty of water) विकसितं (delighted) चातकेन यस्मिन् It was believed that the चातक could not drink water on the earth, but subsisted on a few drops from the clouds मुक्ता मानसेन (हंसा , मानसे स्थिर यस देषां) कलनम् हंसs are said to migrate to the मानस lake at the commencement of the rainy season and so on the plains the cackling of हंसs was not heard. हर्षि श्रावण—हर्ष was born in श्रावण, while the poet says that हर्ष was conceived in श्रावण गर्भ धात्री दधन विष्णु (i e हर्ष) हर्ष also was चक्रपाणि i e on his hand there were lines

resembling a चक्र, which was looked upon as one of the चक्रवर्तिलक्षणs See बृहत्संहिता 67 47 'चक्रासिपरशुतोमरशक्तिधनुःकुन्तसन्निभा रेखा। कुर्वन्ति चमूनाथं' &c समभेव at the same time हृदये हर्षं—यशोमती was delighted at heart and conceived the future हर्ष सर्वे गृहीता as if accepted (i e endowed with) by all the merits of her subjects पुण्य is represented as white The queen's body became slighty palid (आपाण्डु) on account of pregnancy, the poet fancies that it was the पुण्य of the subjects that had assumed shape and come to her in the form of her गर्भ, the idea being that the birth of a good Emperor like हर्ष is due to the पुण्य of the subjects गर्भारम्भेण as pregnancy came on श्यामायमाने चारुचूचुकचूलिके पयो (also श्यामायमाना चारुचूचुकसदृशी चूलिका ययो) चूचुक nipple चूलिरा crest पयोधरौ कलशौ इव (also पयोधरसदृशौ कलशौ or पयस धरौ पयोधरौ कलशौ) The queen's breasts had nipples growing dark on account of pregnancy They would be sucked by an emperor (चक्रवर्तिन् i e हर्ष) Drinking water was brought for emperors in sealed (मुद्रित) jars in order to prevent poisoning The dark crest of the seal resembled the crest of the nipple स्तन्यार्थे दृष्टि her eye, long, glossy (स्निग्ध) and white, became sweeter as if it were a stream of milk placed in her face for (supplying) milk (to her breast) दुग्धनदी also would be दीर्घ, स्निग्ध (viscous) and धवल See for the same simile 'स्नपयति हृदयेश स्नेहनिष्यन्दिनी ते धवलमधुरमुग्धा दुग्धकुल्येव दृष्टि ॥' उत्तरराम III 23. सकलमङ्गलानां गणेन अधिष्ठित (occupied) गात्र (body) तस्य गरिम्णा (by the weight) अमन्दायत became slow (from the denominative verb मन्दायते) Her gait became slow owing to pregnancy The poet fancies that the slowness was due to the weight of the numerous auspicious signs due to the conception of a चक्रवर्तिन् निर्मल मणिकुट्टिम (floor inlaid with gems) तस्मिन् निमग्न प्रतिबिम्ब (reflection of the queen) तस्य निभेन (under the guise) गृहीतौ पादपल्लवौ यया पूर्व पृथिवी अस्या (यशोमत्या)—The queen was reflected in the brilliant pavement The poet fancies that the earth was worshipping her feet by way of a prelude to what would follow when her son became the emperor of the world दिवसम् accu. of time शयनीय is the object of अधिशयानाया (यशोमत्या) अपाश्रय awning पत्रभङ्ग drawing of lines or figures शालभञ्जिका image of a figure drawn on the awning विमलकपोलोदरगता reflected in the bright cheek (of the queen) गर्भे सङ्क्रान्तम् reflected in her round bosom from which the garment had

been taken away on account of the agitation (उन्माद) of pregnancy गर्भस्य उन्मादेन मुक्त अनुक यस्मात् उडुपति the moon The reflection of the moon in the bosom appeared like a white umbrella held over the गर्भ A white umbrella is an emblem of चक्रवर्तित्व, compare रघुवंश 3 16 'अदेयमासी त्रयमेव भूपते शशिप्रभं छत्रमुभे च चामरे'. चित्र प्राहिण्योपि even the women holding chowries on the painted walls (i e even pictures moved chowries) चामरs are among the insignia of royalty. करे (by the trunk) दिग्गज कमलिन्या पलाशानां (पत्राणां) पुट तस्मिन् सलिलानि तै She dreamt that the four दिग्गजs bathed her with water This was a precursor of the future sovereignty of her son प्रतिबुध्यमानायाश्च and when she woke up चन्द्रशालिका— a chamber on the roof 'चन्द्रशाला शिरोगृहम्' क्षीरस्वामी Even the puppets cried 'victory' पवित्र निश्चेष्ट When she called out to her attendants, incorporeal voices issued forth saying 'command.' क्रीडा मङ्गल—This sentence and the following give expression to the popular notion that the mother's mind is influenced by the potential thoughts of the child in the womb, as said by the com 'गर्भस्थतनयचित्तवृत्त्यनुसारेण गर्भिण्या अपि चित्तवृत्तिर्भवति' चतुर्णामपि— This indicates that हर्ष's empire would extend up to the four oceans The oceans are sometimes spoken of as four or as seven वेला सरेषु in the vicinity (परिसर) of sandy banks (पुलिन, 'तोयोत्थितं तत्पुलिनम्' इत्यमर) inside the bowers of creepers on the seashore आत्य चचाल Even as regards business of extreme importance, her eyebrow moved playfully The idea is that she felt no concern or anxiety even as regards serious matters, so calm and collected she was आत्ययिक—अत्यय प्रयोजन अस्य 'प्रयोजनम्' पा 5 1 109 (प्रयोजन फल कारण च) सन्निहितेषु though jewelled mirrors were near her, she had a strong liking (व्यसनम्) for seeing her face in a drawn (उत्खात) sword blade उत्सारिता वीणा वै श्रुती असुखायन्त gave pleasure to her ear स्तम्भितम् stiffened. सख्यश्चास्या &c —construe सख्यश्च अस्या पार्श्वं क्षणमपि न मुमुचु विस्तारित stretched wide आसन्न भवनम् brightening the house as if with the idea of celebrating the festival of her delivery that was approaching At जन्ममहोत्सव houses are washed with chunam The friends whitened the house with their eyes expanded wide विकच विदधाना—The friends cast glances in all directions from their widely expanded eyes (that were white) The author fancies that the glances were so many white and blue flowers of various kinds

of lotuses offered in worship to protect the queen from evil कुमुद is a white night lotus कुवलय is a blue lotus कमल is pale red The white of the eye was mixed with the blue of the pupil and the white red of the corners आत्मो चक्रु eminent physicians holding various drugs and sitting in their proper place supported the queen like high mountains (occupying their proper places and having various plants growing on them and making the earth steady) It was believed that the earth which was formerly unsteady, was made steady by the mountains Compare कादम्बरी 'अनुजीविभूभृच्छतसहस्रकल्पितावष्टम्भ सत्रारिण द्वितीयमिव मेदिनीसन्निवेशम्' ग्रीवा वध्यत in the knots of her neck lace cord were tied excellent jewells लक्ष्म्या गतानि that had come with लक्ष्मी (i e royal splendour) She being a queen could command jewels There is a pun on these words Jewels were also produced from the ocean (पयोनिधि) at the time of the churning along with लक्ष्मी who was one of them See above p 147 for सागरमथन

P 62 ll. 8-12 **ततश्च जहार** ज्येष्ठामूलीये मासि in the month of ज्येष्ठ ज्येष्ठा मूल च ज्येष्ठामूले 'द्वन्द्वाच्छ' पा 4 2 6 नक्षत्रद्वन्द्वायुक्ते काले छ स्यात् बहुलासु = कृत्तिकासु—when the moon was in the कृत्तिका constellation बहुलपक्ष = कृष्णपक्ष समा यौवने when the youth of the night was about to climb up (i e when night was just beginning) समारुरुक्षति *loc sing* of the *desiderative part* of रुह् with सम् and आ स्वयमेव—connect with जहार हृदयनिर्विशेषा not different from her own heart i e who was as dear to यशोमती as her own self दिष्ट्या वर्धसे you are to be congratu lated on the birth of a second son पूर्णपात्रम् a present given to or taken by one who brings some happy news The com defines पूर्णपात्र as 'आनन्ददो हि सौहार्दादेत्य वस्त्रादिक बलात् । अजानतो हरत्येव पूर्णपात्र तु तत्स्मृतम् ॥' Another definition given in the शब्दकल्पद्रुम is 'हर्षादुत्सवकाले यदलङ्कारांशुकादिकम् । आकृष्य गृह्यते पूर्णपात्र पूर्णानक च तत् ॥'

P 62 ll 13-21 **अस्मिन्नेव जात इति** संवादिता अतीन्द्रियादेशा यस्य whose extraordinary predictions had come true अतीन्द्रिय beyond the reach of the senses दर्शित प्रभाव येन. सङ्कलिती ज्योतिषी—who had grasped the science of astronomy. सङ्कलितमनेन इति सङ्कलितिन्—Words like अधीतिन् take the *loc* of the object of study, according to वार्तिक 'सप्तमीविधाने क्तस्येन्विषयस्य कर्मण्युपसंख्यानम्' on 'सप्तम्यधिकरणे च' पा 2 3 36 (अधीती व्याकरणे आम्नाती छन्दसि । महाभाष्य) सर्वासां दृश्वा who had mastered all the treatises on planets महित = पूजित The बृहत्संहिता of वराहमिहिर refers

to three branches of ज्योतिष viz ग्रहगणित, संहिता and होराशास्त्र and remarks 'संहितापारगश्च दैवचिन्तको भवति' It then gives a long list of the topics of संहिता (2nd chap) हित who was favourable to (the royal family) भोजक —The com. says 'रविमर्चयित्वा भुञ्जका हि भूयसा गणका भवन्ति । ये मगा इति प्रसिद्धा भागवता इत्यन्ये' This means that the astrologer was a Maga, a worshipper of the sun The बृहत्संहिता tells us that in a temple of the sun, a मग should be placed in charge of the worship 'विष्णोर्भागवता मगाश्च सवितु शम्भो समसद्विजान् &c' (60 19) C and T refer to Wilson's Vishnu purana (Hall's ed) vol V p 382 where an analysis of the last 12 chapters of the भविष्यपुराण is given concerning the मगs साम्ब son of कृष्ण became a leper by the curse of दुर्वासस् and was cured by worshipping the sun He gratefully built a temple of the sun and brought 18 families of मगs from शकद्वीप as priests and induced the भोजs of द्वारका, a branch of the यादवs, to give their daughters in marriage to the मगs Hence the मगs were styled भोजकs मान्धाता—He was a king of the solar race युवनाश्व had no son and therefore the sages performed a sacrifice for him and placed a jar full of holy water on a *vedi* and slept युवनाश्व being thirsty drank the water and then a son was born from his side The विष्णुपु० (IV 2) gives the origin of the name मान्धातृ as follows "गर्भश्च युवनाश्वोदरेऽभवत् । दक्षिणकुक्षिमवनिपतेर्निर्भिद्य निश्चक्राम नासौ ममार । जातो नामैष कं धास्यतीति ते मुनय प्रोचु ॥ 71 अथागत्य देवराजोऽब्रवीन्मामयं धास्यतीति ततो मान्धाता नामतोऽभवत् ।' About मान्धाता the रामायण says 'अयोध्यायां पुरा राजा युवनाश्वसुतो बली । मान्धाता इति विख्यातस्त्रिषु लोकेषु वीर्यवान् ॥ स कृत्वा पृथिवी कृत्स्नां शासने पृथिवीपति । सुरलोकमितो जेतुमुद्योगमकरोन्नृप ।' उत्तरकाण्ड 67 5 6 व्यती रहिते free from the contact (असंपृक्त) of all evil positions such as व्यतीपात व्यतीपात is the 17th योग out of the 27, beginning with विष्कम्भ The धर्मसिन्धु says 'कुमारजन्मकाले तु व्यतिपातश्च वैधृति । संक्रमश्च रवेस्तत्र जातो दारिद्र्यकारक ॥ अस्रिय मृत्युमाप्नोति नात्र कार्या विचारणा ॥' उच्चस्थान स्थितेषु ग्रहेषु when the planets were in their places of exaltation It is said that मेष, वृषभ, मकर, कन्या, कर्क, मीन and तुला are the उच्चs respectively of रवि, चन्द्र, भौम, बुध, गुरु, शुक्र and शनि See बृहज्जातक 'अजवृषभमृगाङ्गनाकुलीरा झषवणिजौ च दिवाकरादितुङ्गा ।' लग्नम् is that sign of the zodiac that is on the eastern horizon at the time of birth अवाक् तत after that i e since that time योग conjunction (in astrology) It seems to us impossible from an astrological point of view that all the planets were in their on at the time of Harsha's birth The day being the

12th of the dark half of ज्येष्ठ, the sun could not have been in मेष (which is the उच्च of the sun) सप्तानां चक्रवर्तिनाम्—the seven चक्रवर्तिंस are 'भरतार्जुनमान्धातृभगीरथयुधिष्ठिराः । सगरो नहुषश्चैव सप्तैते चक्रवर्तिनः ।'. अर्जुन must be सहस्रार्जुनकार्तवीर्य चक्रवर्तिचिह्नानाम्—such as चक्र on the hand जाल्मग्रथिताङ्गुलित्व (mentioned in the 7th Act of शाकुन्तल) The great रत्नs are said to be fourteen in the विष्णुपुराण IV 12 The शब्दकल्पद्रुम gives them as follows 'चक्रं रथो मणिः खड्गश्चर्म रत्नं च पञ्चमम्। केतुर्निधिश्च सप्तैवमप्राणानि प्रचक्षते ॥ भार्या पुरोहितश्चैव सेनानी रथकृच्च यः । पत्त्यश्वौ कलभश्चेति प्राणिनः सप्त कीर्तिताः ॥ चतुर्दश तानि रत्नानि सर्वेषां चक्रवर्तिनाम् ॥' The great रत्नs according to the com are six 'मध्यश्वकरिचक्राणि वरा स्त्री परिनायकः । षडेतानि तु रत्नानि कीर्तितानि मनीषिभिः ॥' The seven oceans are 'एते द्वीपाः समुद्रैस्तु सप्त सप्तभिरावृताः । लवणेक्षुसुरासर्पिर्दधिदुग्धजलैः समम् ॥' विष्णुपु॰ II 2 6 सप्ततन्तु means 'sacrifice' 'सप्तभिः छन्दोभिस्तन्यते' इति क्षीरस्वामी सप्तसप्ति—सूर्य (सप्त सप्तयः अश्वा यस्य)

P 62 l 22—P 63 l 9 अत्रान्तरे महान् अनाध्मातः—though not blown or filled with wind from the mouth तारमधुरम् loudly and sweetly विरेसु perfect of रस् with वि क्षुभित जलनिधिजल तस्य ध्वनिः तद्वत् धीरम् (deep) अभिषेकदुन्दुभिः—the drum that is beaten at the time of crowning a king The author wants to indicate that the whole world, animate and inanimate, rejoiced at the birth of हर्ष who was destined to be a great emperor and vied in spontaneously manifesting its joy सर्वभुवनस्य अभयं तस्य आघोषणा तस्याः पटहः—The echo of the tabors spread in all directions The poet fancies that it was the kettledrum (पटह) that proclaimed immunity from danger to the whole world. The idea is that हर्ष would give security against danger to the whole world Even now proclamations are made known to the people by beat of drum विधुताः केसरसटाः यैः that tossed the hair of their manes Both केसर and सटा mean 'mane' सलीलम् (in a stately manner) गृहीताः हरितानां (green) दूर्वापल्लवानां कवलाः (mouthful) तैः मग्नैः (graced) हस्तपल्लवैः—has two senses Those who dance make graceful movements with their hands (हस्त) The elephants tossed about their trunks (हस्त) in a graceful manner सुरायाः आमोदः तद्वत् सुरभिः (with दिव्यानिल), सुरायाः आमोदः तेन सुरभिः (निःश्वास) Breezes redolent of the perfume of wine blew at the birth of हर्ष This is fancied to be the sigh of लक्ष्मी leaving विष्णु The idea suggested is—at the birth of हर्ष, लक्ष्मी left विष्णु and came to हर्ष When leaving her husband विष्णु she sighed The breaths of beautiful women are represented as

fragrant by Sanskrit poets. चर्मं आयुधं यस्य. Compare for दिव्यानिल 'दिशः प्रसेदुर्मरुतो ववुः सुखाः प्रदक्षिणार्चिर्हविरग्निराददे । बभूव सर्वं शुभशंसि तत्क्षणं भवो हि लोकाभ्युदयाय तादृशाम् ॥' रघु॰ III. 14. प्रदक्षिणशिखानां कलापः तेन कथितः कल्याणागमः यैः that told of the forthcoming good luck by the mass of their flames curving to the right. अविद्यमानं इन्धनं (fuel) येषाम्. वैतानवह्नयः sacrificial fires तपनीयस्य (सुवर्णस्य) शृङ्खला तया बन्धः तेन बन्धुरः (charming). कलशीकोशः येषाम्. कलशी a jar. कोश means 'the cuplike head or upper part of a jar.' Round the necks of the jars were tied chains of gold.' समुदगुः aorist of इ with सम् and उद्. प्रहत...निभेन under the guise of the echo of the auspicious tabors that were beaten. दिक्पाल—these are eight 'इन्द्रो वह्निः पितृपतिर्नैर्ऋतो वरुणो मरुत् । कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात् ॥' इत्यमरः. दिष्टवृद्धिकलकलः—clamour of congratulation. The idea is—दिक्पालs were overjoyed at the birth of हर्ष. The echo of the tabors is fancied to be the clamour of congratulations from the दिक्पालs. शुक्लं वासः येषाम् (*adj.* of द्विजातयः). ब्रह्म वेदः मुखे येषाम् (with द्विजातयः); ब्रह्मा (the god ब्रह्मा) मुखं येषाम्—who had ब्रह्मा at their head (॰पतयः). The Vedas being eternal, it may be said that the primeval प्रजापति also had the Veda on their lips प्रजावृद्धये (1) for the well-being of the child (with ॰जातयः); (2) for the propagation of the human race (with ॰पतयः). कृतयुगप्रजापतयः—see मनुस्मृति I. 34-35 'अहं प्रजाः सिसृक्षुस्तु तपस्तप्त्वा सुदुश्चरम् । पतीन्प्रजानामसृजं महर्षीनादितो दश ॥ मरीचिमत्र्यङ्गिरसौ पुलस्त्यं पुलहं क्रतुम् । प्रचेतसं वसिष्ठं च भृगुं नारदमेव च ॥'. शान्त्युदकं फलं च हस्ते यस्य. पुरोधाः=पुरोहितः. पुरातन्यः स्थितयः इव as if they were the ancient rules (of conduct) प्रलम्ब (long) श्मश्रुजालं (beards) तेन जटिलानि आननानि येषाम्. It was usual to set prisoners free on the birth of a son or other great occasions. Note the अर्थशास्त्र of कौटिल्य 'बन्धनागारे च बालवृद्धव्याधितानाथानां च जातनक्षत्रपौर्णमासीषु विसर्गः' p. 146. बहलः मलपङ्ककलङ्कः तेन कालः (dark) कायः (शरीर) येषाम्. नश्यतः कुलानीव as if they were the kindred of the Kali age that was vanishing. कलि (the age of sin) is fancied as dark. By the advent of हर्ष, an era of धर्म would be started and अधर्म would have to run away. The prisoners besmeared with dirt (and so looking dark) and running disorderly (आकुल) when freed are represented as the kindred of कलिकाल. बन्धनवृन्दानि crowds of prisoners. तत्कालापक्रान्तस्य that ran away at that moment (*viz.* at हर्ष's birth). शिबिरश्रेणयः rows of camps or tents. लोक...वीथ्यः the rows of the stalls (विपणिः) that were plundered by the people. It seems that the stalls were looted with the per-

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mission of the king who compensated the traders for their loss The stalls that were looted (and were therefore empty) looked like the camp lines from which अधर्म had run away, leaving them empty विलसन्त (making graceful movements) उन्मुखा वामनका (dwarfs) बधिराश्च तेषां वृन्द तेन वेष्टिता (adj of धात्र्य) Dwarfs are often spoken of as the attendants of the harem 'निषेविती वर्षवरै कञ्चुकोष्णीषधारिभि । अन्त पुरेषु विचरेत् कुब्जकैरातवामनै ॥' काम० 7 41 जात व्याकुला —the com explains that 'in the lying in chamber a figure with a cat s face and surrounded by a crowd of children is set up' (probably to ward off evil) 'जातमातृदेवता मार्जारानना बहुपुत्रपरिवारा सूतिकागृहे स्थाप्यते' Or we may take साक्षा देवता in another sense 'as if they were the divine Matris become visible' The Mātris, divine mothers, are said to attend on शिव and are seven or eight 'ब्राह्मी माहेश्वरी चैन्द्री वाराही वैष्णवी तथा । कौबेर्यपि कौमारी सप्तैव मातर स्मृता ॥' हलायुध. प्रावर्तत—the subject is पुत्रजन्मोत्सव The lines that follow contain clauses qualifying ०त्सव विगता राजकुलस्य स्थिति यस्मिन् in which the rules of etiquette to be observed in the palace were (for the moment) gone अध कृता प्रतीहारस्य आकृति यस्मिन् in which the figure of the doorkeeper was disregarded i e anybody entered without minding the प्रतीहार. अपनीत वेत्रिणा वेत्र यस्मिन् in which the cane of the warders was taken away निर्दोष अन्त पुरे प्रवेश यस्मिन् Ordinarily no one could have entered the seraglio. This sentence indicates that ladies in high circles were kept secluded Exceptions were recognised 'व्यसनेषु न कृच्छ्रेषु न युद्धेषु स्वयंवरे । न क्रतौ नो विवाहे वा दर्शनं दृष्यते स्त्रिय ॥' रामायण युद्ध० 114 28 समौ स्वामिपरिजनौ यस्मिन् in which master and servant were brought to the same level निर्विशेषौ बालवृद्धौ यस्मिन् in which there was no distinction between young and old दुर्लक्ष्य मत्तामत्तयो प्रविभाग यस्मिन् in which no distinction was perceptible between drunk and sober persons (i e both acted in the same way) तुल्यौ कुलयुवतिवेश्ययो आलापविलासौ यस्मिन् in which the words and gestures of noble ladies and harlots were the same प्रनृत्त सकलकटकलोक यस्मिन् कटक—capital

P. 63 ll. 10-19 अपरेद्यु दृश्यन्त The principal sentence is अपरेद्यु विश्राणेन परिजनेन अनुगम्यमानानि समन्तात् सामन्तान्त पुर सहस्राणि अदृश्यन्त अपरेद्यु॰ beginning from the next day स्त्रीराज्यानि as if they (i e the wives of the सामन्तs) were the kingdoms of amazons brought together or poured forth (आवर्जित). The idea is that the women were numerous In the महाभारत,

we read of प्रमीला, who fought with Arjuna, as being at the head of a स्त्रीराज्य असुर वृतानि as if they were the mines opened wide. The idea seems to be that they were richly ornamented For असुरविवर, see the description of स्थाण्वीश्वर in the 3rd उच्छ्वास, where we have 'असुरविवरमिति वार्तिके' One of the friends of Bana was असुरविवरव्यसनी असुरविवर seems to be the shafts of mines already worked up *Vide* notes pp 90, 200 नारा िलतानि as if they were the wives of Vishnu (*i e* Krishna) moving onwards अवरोध is *m* while अवरोधन is *n* we should therefore read ०रोधनानि In the विष्णुपुराण, कृष्ण is said to have had 16101 wives 'षोडशसहस्राण्येकोत्तरशताधिकानि स्त्रीणामभवन्' विष्णु० 4 15, 'षोडशात्र सहस्राणि स्त्रीणामन्यानि चक्रिण । निशासु जगत स्रष्टा तासां गेहेषु केशव । उवास विप्र सर्वासां विश्वरूपधरो हरि ॥' विष्णु० 5 28 5 and 18 Besides these रुक्मिणी and seven others were his chief wives The भागवतपु० gives the number of 16000 in various places (see X 59 83, 8 and 44) अप्स कुलानि— The Apsarases are the damsels of heaven and have fourteen कुल as described by बाण himself in कादम्बरी 'एतत्प्रायेण कन्याणां भिनिवेशिन श्रुतिविषयमापतितमेव यथा विबुधसद्मन्यप्सरसो नाम कन्यका सन्ति । तासां चतुर्दश कुलानि' This clause shows that the wives of सामन्त were very handsome परिजनेन—this word is to be read with विभ्राणेन below स्रज, पात्री and others are the objects of विभ्राणेन पृथु स्रज (carrying) garlands of flowers (सुमनस् *f n*) contained in a large bamboo box (करण्ड), which were sprinkled over (अवकीर्ण) with bath powder स्नानीय (स्नानाय हित चूर्ण) तेन अवकीर्णानि कुसुमानि यासाम् स्फटिकशिलाया शकलवत् शुभ्रं कर्पूरखण्ड तेन पूरिता पात्री dishes कुङ्कुमा मयानि jewelled pots containing the fragrant powder (अधिवास) of saffron. सद रत्नाणि ivory boxes (दन्तशफरकम्) ja_gge l (दन्तुर) with rows (पाली) of arecanuts white like sandalwood and tufted (जटिल) with masses of small खदिर fibres wet (निम्नद्) with mango-oil. सहकारतैलेन निम्नद् तनुखदिर केसरजाल तेन जटिलानि चन्दनवत् धवलानि पूगफलानि (the dry areca nut with the upper coating peeled off is white) तेषां पाली तेन दन्तुराणि दन्तशफरकाणि निम् 4th P to become wet The solid extract of खदिर called खदिरसार (catechu) is now used for ताम्बूल It seems that tender and small fibres of खदिर were so used in Bana's time कुसुम्भ मधुरता वर्ण कुक तन पीयमान पारिजातपरिमल येषाम् पाटलानि pink red (*adj* of वासांसि) सिन्दूर पात्राणि boxes of vermilion and fragrant powder (for perfuming garments) 'पिष्टात पटवासक' इत्यमर The reading of P पोटलकानि, does not make much sense

पोटलक seems to mean 'bundle, packet' वाल विभ्राणेन carrying betel trees with bundles of rolls of betel leaves hanging from young creepers We must read वीटिकावीटकाश्च as suggestd by C and T विटक makes no sense वीटिका is the same as Marathi विडा वाल्लताभ्य लम्बमाना वीटिकावाटका येषु The com remarks 'विटकवीटक पत्राद्रास्ताम्बूलपत्रे क्रियते' चरणनिकुट्टनेन रणिता मणिनूपुरा तै मुखरितानि दिङ्मुखानि यै —that made the quarters to resound with the jewelled anklets that jingled when they stamped the earth with their feet (in dancing) The reading of B makes no sense

P 63 ll 20 31 शनै मोद The principal sentence is शनै शनै व्यजृम्भत उत्सवामोद (the pleasures of the festivities) क्वचित्—क्वचित् in one place, in another place नृत्तस्य अनुचित (not accustomed) चिरन्तन (of ancient families) शालीन (high born) कुलपुत्रकलोक तस्य लास्य तेन प्रथित (shown) पार्थिवे अनुराग यस्मिन् This and the following nominatives qualify ०मोद. शालीन not bold, bashful (usually applied to high born ladies) 'स्यादधृष्टे तु शालीन' इत्यमर शालीन—formed from शाला with the affix ख (ईन) according to 'शालीनकौपीने अधृष्टाकार्ययो' पा 5 2 20 (शाला प्रवेशमर्हति शालीन अधृष्ट । सि कौ । अप्रागल्भ्याद्यत्र गन्तुमशक्त शालामेव प्रवेष्टुमर्हतीत्यर्थ । तत्वबोधिनी) कुलपुत्रक a nobly born young man लास्यम् is a peculiar kind of dance 'ललिताङ्गहाराभिनय कैशिकीवृत्तिप्रधान वासकसज्जादिनायिकाचरित टोचिल्लिकादिनिबद्ध स्त्रिष्टत्वाल्लास्यम् । नृत्त त्वङ्गविक्षेपमात्र विवाहाभ्युदयादौ' क्षीरस्वामी अन्त स्मित यस्य तेन क्षितिपालेन (प्रभाकर वर्धनेन) अपेक्षिता क्षीबाभि (drunk) क्षुद्रदासीभि समाकृष्यमाणा राज वल्लभा यस्मिन् The king smiled to himself when the drunken maids caught hold of his favourites We expect अवेक्षिता for अपेक्षिता The reading of two MSS of B, उपेक्षित, would be also good मत्ता पट्टकुट्टनी (bawd of the capital) तस्या कण्ठे लग्न वृद्ध आर्य (noble, respectable) सामन्त (chieftain feudatory) तस्य नृत्तेन निर्भर (much, loudly) हसित नरपति यस्मिन् क्षितिपस्य (प्रभाकर वर्धनस्य) अक्षिसंज्ञा (sign or hint given by the eye or glance) तया आदिष्टा (ordered, instigated) दुष्टा दासेरका (भृत्या) तेषा गीतै सूच्य मान सचिवाना चौर्यरतप्रपञ्च (numerous secret amours) यस्मिन् दासेरक son of a दासी दासेर is formed from दासी according to 'क्षुद्राभ्यो वा' पा 4 1 131 (अङ्गहीना शीलहीनाश्च क्षुद्रास्ताभ्यो वा ढ्रक्। पक्षे ढक् । दासेर दासेय । सि कौ) मदोत्कट कुटहारिका (water girl) तया परिष्वज्यमान जरन् (old) प्रव्रजित (ascetic, सन्यासिन्) तेन जनित जन हास यस्मिन् कुट—टम् a water jar, + हारिका carrier 'घट कुटनिपाव की' इत्यमर. The ascetic was probably so only in dress, like the

well-known सरस्वतिस्वामिक of the कादम्बरी. मत्तोन्मत्त निर्भर (excessive स्पर्धा तथा उद्धता: (unrestrained, उद्धता धू: येषां) विटचेटा: हि: आरब्ध अश्राव्यवचनयुद्धं यस्मिन्. विट:—a voluptuary and companion of a dissolute young man or courtezan. See the मृच्छकटिक for a specimen. चेटक: a servant अश्राव्यं वचनम् words that should not be uttered i. e. foul words. The servants engaged in a war of choice Billingsgate. नृपवनिताभि: (royal ladies) बलात्कारेण (by force) नर्त्यमाना: (made to dance) मुग्धै अन्त:पुरा: अन्तःपुरपाला: (chamberlains) हि: भाविता: (enlivened, entertained) मुदिता: परिवारिका यस्मिन्. 'क्लीबोवर्षधरौ मुग्धौ सौविदल्ला' इत्यमर: ('मुग्धे स्यान्मुग्धि मुग्धि' क्षीरस्वामी). स...राशिभि: with heaps of flowers it looked as if it possessed mountains. The heaps of flowers in the festivities were like mountains i. e. were so large. स...प्रपाभि: with rum booths it looked as if it had a showerbath. धारागृहम् is a showerbath or house furnished with jets of water. शीधु: rum. प्रपा lit. a place where water is distributed to travellers. In the festival rum flowed like water. पारि.. मोदै: with the fragrance of पारिजातक. The पारिजातक is one of the five trees of Indra's garden (नन्दनवन). पारिजातक is also a fragrant substance. Vide notes p. 50. नीहार: frost. The dust of camphor spread in the उत्सव looked like frost. अट्टहास: the laugh of शिव in his ताण्डव dance. The sounds of drums beaten in the birth festival resembled the अट्टहास of शिव. अमृतमथनेन सह सा० (बहुव्रीहि). The uproar was so great that it resembled the noise made by the gods and demons at the time of the churning of the ocean as the रत्न came out of the ocean. रास or—क is a dance (in a ring) practised by कृष्ण and गोपीs. See भागवतपुराण X. 33 'तत्रारभत गोविन्दो रासक्रीडामनुव्रतैः । स्त्रीरत्नैरन्वितः प्रीतैरन्योन्याबद्धबाहुभिः ॥ 2.' आवर्त: a whirlpool. 'स्यादावर्तोऽम्भसां भ्रम:' इत्यमर:. The ring of dancers resembled a vortex. रत्नो...किरणै:—the rays shooting from the jewelled ornaments resembled hair standing on end. पट्टबन्ध: tying of a piece of cloth on the head (a tiara, turban &c.) चन्दनललाटिका sandal marks on the forehead. Sandal is white and is compared to white cloth tied round the head. 'कर्णललाट॰, स्तनलङ्कारे' पा. 4 3 65 (कर्णिका, ललाटिका). प्रसव: progeny, offspring. The echoes were as if the progeny of the original sounds. प्ररोह: sprout, leaf The gifts of favour were given and appeared to spring forth like so many sprouts shooting forward in all directions.

P. 64 ll. 1-9 स्कन्धा...लोकः. स्कन्धा...मालाः—स्कन्धे अवलम्बमानाः

केसरमाला (बकुलपुष्पमाला) येषाम् (युवान), स्कन्धे अवलम्बमाना केसरमाला (केसरा माला इव) येषाम् (with वाजिन) The manes of the horses are compared to garlands काम्बोजवाजिन horses from the country of Kāmboja This country was looked upon as producing one of the best breeds of horses See रघुवंश IV 69 70 'काम्बोजा समरे सोढुं तस्य वीर्यमनीश्वरा । तेषां सदश्वभूयिष्ठास्तुङ्गा द्रविणराशय ॥' 'वनायुजा पारसीका काम्बोजा वाल्हिका हया ।' इत्यमर The country of कम्बोज was beyond the Hindookush mountain (probably eastern Persia) and it was known from very ancient times See पाणिनि IV 1 75 Yāska refers to it 'शवतिर्गतिकर्मा कम्बोजेष्वेव भाष्यते विकारमस्यार्येषु भाषन्ते शव इति' (निरुक्त II) आस्कन्दत —treading the ground (with youths), leaping (with horses) तरला (unsteady) तारका (pupil of the eye) येषाम्—applies to both the youths and deer सगर भुवम्—who rent the earth with the violent stamping (अभिघात) of their feet, as the sons of सगर did with spades See p 3 for the story of the sons of सगर See विष्णुपुराण IV 4 and रामायण I 38–44 अनेक संख्या may apply also to the sons of सगर (who were 60000) कथमपि क्षमा the earth bore with difficulty the agitation caused by the feet of the bards (चारणा) dancing to time ताल keeping time (in music) + अवचर one who moves अन्योन्यास्फाले striking each other (in play) आम फेलु the pearls in the ornaments were cleft asunder फेलु *perfect* of फल् 1 P ब्रह्माण्डकपालम्—the world पुन उत्पन्न हिरण्यगर्भस्य गर्भे तस्य शोणितेन शोणा (रक्ता) आशा (दिश) यस्मिन् स्वयम्भू first of all produced waters and cast the seed in them That seed became an egg and in it हिरण्यगर्भ remained for a year and then the egg was split into two parts See मनुस्मृति 'सोऽभिध्याय शरीरात्स्वात्सिसृक्षुर्विविधा प्रजा । अप एव ससर्जादौ तासु बीजमवासृजत् ॥ तदण्डमभवद्धैमं सहस्रांशुसमप्रभम् । तस्मिञ्जज्ञे स्वयं ब्रह्मा सर्वलोकपितामह ॥ तस्मिन्नण्डे स भगवानुषित्वा परिवत्सरम् । स्वयमेवात्मनो ध्यानात्तदण्डमकरोद्द्विधा ॥' मनुस्मृति I 8–9, 12 The world was reddened by the vermilion powder Blood is red The poet fancies that हिरण्यगर्भ was again being born in ब्रह्माण्डकपाल पट पञ्जेन by the cloud of the fragrant powder (used in perfuming garments) The fragrant powder resembled the sandy banks of the celestial Ganges प्रकटित मन्दाकिन्या (वियद्गङ्गाया) सैकतसहस्र यस्मिन् सैकतम् (from सिकता) according to 'सिकताशर्कराभ्यां च' and 'देशे लुबिलचौ च' पा 5 2 104–5 (सिकता सन्त्यस्मिन् देशे इति सिकता । सिकतिल । सैकतिल । सि कौ) विप्रकीर्यमाण पिष्टातक (पटवासक) तस्य पराग (pollen) तेन पिञ्जरित (rendered yellow) आतप (light) येषाम् (with दिवसा) भुवनस्य क्षोभ तेन विशीर्ण पितामहस्य (ब्रह्मण) कमल तस्य किञ्जल्का (filaments) तेषां रजोराजि तया रञ्जिता

द्व The world was disturbed by the riotous festival days The poet fancies that the lotus on which ब्रह्मा sits was shattered by the भुवन being shaken by the birth festivities सङ्घट्ट लोक people tripped over masses of pearls that had fallen from neck laces rent asunder (विघटित) in collision (when people running in haste jostled against each other)

P 64 ll 10 32 स्थाने प्रानृत्यन् The principal sentence is स्थानस्थानेषु च वाद्येन अनुगम्यमाना पण्यविलासिन्य प्रानृत्यन् The instrumentals from ०लिङ्गयकेन to तालिकेन qualify ०वाद्येन मन्द लिङ्गयकेन in which tambourines were struck gently आलिङ्गयक a drum having the shape of a barley-corn According to the अमरकोश, it is a kind of मृदङ्ग 'मृदङ्गा मुरजा भेदास्त्वङ्क्याालिङ्ग्योर्ध्वकास्त्रय' 'चतुरङ्गुलहीनोऽङ्ग्यामुखे चैकाङ्गुलेन य । यवाकृति स आलिङ्ग्य आलिङ्ग्य स हि वाद्यते ॥' शब्दार्णव शिञ्जान (jingling) मञ्जु (sweet) वेणु (flute) यस्मिन् झणझणायमाना झल्लरी यस्मिन् in which cymbals tinkled झणझणायमाना pr p of the onomatopoetic verb ०णायते व (in ०झल्लरीक) is affixed to बहुव्रीहि compounds having as the last member a feminine noun ending in ई, ऊ, ऋ or a noun ending in ऋ 'नद्यृतश्च' पा 5 4 153 ताड्यमाना तन्त्रीपटहिका यस्मिन्—in which a stringed drum was played upon. वाद्यमाना अनुत्ताना अलाबुवीणा यस्मिन् in which the gourd lute that had its mouth turned downwards (अनुत्तान) was being played on. This seems to have been some instrument like the बीन of these days The reading of B 'अनुत्ताल०' makes a good sense अनुत्ताल means 'low pitched' मन्दास्यकोटया कणिता काहला (मृदङ्गका) यस्मिन् in which there were kāhalas booming sweetly and indistinctly on account of the sounding boxes of bell metal ०दीयमाना अनुत्ताना तालिका यस्मिन् in which the hands were clapped gently at the interval called सम सम is the principal interval in a ताल The reading of A and C is not so good समताले दीयमाना अनुताना तानाः यस्मिन् in which a protracted tone was indulged in at the interval called सम C and T translate 'while all the time a subdued clapping proceeded' आतोद्यवाद्येन by instrumental music 'तत चेवावनद्धं च घन । सुषिरमेव । चतुर्विधं तु विज्ञेयमातोद्य लक्षणान्वितम् ॥' नाट्यशास्त्र 28 1 According to अमरकोश, आतोद्य and वाद्य are synonyms अनुगम्यमाना a b of पण्यविलासिन्य (harlots) अनुवर्तमानी ताललयौ यस्याम् ता keeping time तय harmony Then the ornaments of the harlots kept time and jingled in harmony with their singing and thus looked as if they were intelligent beings (सहृदय) There is another idea. Those who are masters in singing

(सहृदय = मार्मिक) will unconsciously keep time when another person is singing मदेन कला काकली तया कोमल आलाप अस्ति आसां इति० रागिन्य —who sang delicate tunes in a voice sweet but low on account of passion. 'काकली तु कले सूक्ष्मे ध्वनौ तु मधुरास्फुटे' इत्यमर. विटाना गायन्त्य who sang the vulgar words of रासकs that were the nectar of the ear of dissolute young men रासक here means either (1) a particular kind of dance (for which see above p 262), or (2) a species of dramatic composition See for a definition of the latter the साहित्यदर्पण VI It has only five characters, it is in various dialects, there is no सूत्रधार, there is a single Act, the hero is a fool, while the heroine is famous स मालिका they had wreaths on their heads समुच्छ्रित raised up (past p p of श्रि with सम् and उद्) कुङ्कुम वल्गन्त्य like Kashmir fillies they pranced, having bodies radiant with the stains of saffron 'वाल किशोरी वाम्यश्वा वडवा वाडवं गणे' इत्यमर Kashmir abounds in saffron (which is called काश्मीरज सन्) कुङ्कुमेन प्रमृष्ट (rubbing the body) तया रुचिर काय येषाम् (with ०विलासिन्य), कुङ्कुमे प्रमृष्ट (rolling in) तया &c (with किशोर्य) नितम्बबिम्बे लम्बमाना विकटा (large) कुरण्टकशेखरा यासाम् कुरण्टक Amaranth The glow cast on their bodies by the flowers is fancied to be due to the fire of राग (passion) सिन्दूरस्य छटाभि (streaks) छुरिता (overspread) मुखमुद्रा (colour of their face) यासाम् The women had marked their faces with vermilion streaks These are fancied to be the lines of the plates (पट्ट) of the edict (शासन) of Cupid. The plates were smeared with सिन्दूर in order that the letters of the seal might look prominent सिन्दूर छुरिता मुखे मुद्रा (seal) यासाम् (with ०पट्टय) अप्रतिहत शासन यस्य whose command is irresistible मुष्टया प्रकीर्यमाणौ कर्पूरपटवासौ ताभ्या पासुला मनो यौवनस्य they were as if the roads for the wandering of the desires of youth i e the desires of young men converged on them There is a pun रथ (in मनोरथ) requires a road for सञ्चरण and the road may be पासुल (dusty) प्रतीहार्य इव—It is the business of door keepers in any festival to use their canes when people make a rush The women are fancied to be प्रतीहारीs of तरुण महोत्सव. All young men would flock to them Hence the propriety of the word तरुण C and T translate तरुण० as 'of a children's festival' This is wrong प्रचलन्ति पत्रसदृशानि कुण्डलानि यासां—whose ear rings resembling leaves dangled about (when they danced), प्रचलन्ति पत्राणि कुण्डलानीव यासाम् (with लता) whose leaves resembling ear rings tossed about रसन्त्य dancing, moving (with लता) मदन चन्दनद्रुम इव, मदनसदृश चन्दनद्रुम. The

harlots danced out of passion The creeper clinging to a sandal tree would also move about when tossed by the wind ललिते पदे हसक (पादकटक anklet) तस्य रवेण मुखरा (with ०विलासिन्य), ललित पद (gait) येषा ते ललितपदा हसका (हसा) तेषा रवेण मुखरा (with वीचय) शृङ्गाररस सागर इव The harlots were the ripples of the ocean of passion. हस may be cackling near the waves of a lake वाच्या शून्या void of discrimination as to what was to be said or not said (applies to both विलासिन्य and ०क्रीडा) घन (deep) पटहरव तेन उत्कण्टकिता (thrilled) गात्रयष्टय यासाम् (with ०विला सिन्य), घन मेघ पटह इव तस्य रव तेन उत्कण्टकिता (सञ्जातकण्टका) गात्रयष्टय यासाम् (with केतक्य) The pollen from the flowers worn by the women was carried about The केतकी flower also has pollen. The केतकी blossoms forth when the cloud thunders (in the rainy season) and there are कण्टकs on the केतक petals दिवसम् (acc of time) the whole day उत्फुल्ल आनन यासाम् The कविसमय is that the कमल expands in the day and the कुमुद at night अनुपजाता निद्रा यासाम् The women had no sleep at night The कुमुद plants open their buds at night. आविष्टा इव like persons possessed नरेन्द्र वृता surrounded by a host of princes, surrounded by a host of magicians नरेन्द्र means generally a विषवैद्य and not one who exorcises evil spirits See शिशुपालवध II 88 'सुनिग्रहा नरेन्द्रेण फणीन्द्रा इव शत्रव' (where also there is a pun) रागमुद्दीपयन्त्य kindling passion (with women) heightening the melody The principal रागs are six पुष्टय fatness, or 'prosperity' मदमपि मदयन्त्य इव who as if intoxicated intoxication itself Even मद could draw upon them for adding to itself The reading उत्सवयन्त्य would be more in keeping with what precedes कटाक्षे शुक्तिभि in casting sidelong glances they seemed to be drinking with the shells (शुक्ति) of the corners of their eyes The idea is —when they cast glances they took the pupil of the eye far away and exposed only the white portion of the eye. The white of the eye resembles mother-o-pearl which is used in drinking (particularly milk &c.) तर्जनेषु in frightening a person they seemed as if to fetter him with the chains of the rays of their nails They used the forefinger (तर्जनी) in chiding people Naturally their nails flashed The rays are fancied to be पाशs with which to bind the person chid कोपाभिनयेषु—when a person is angry or wants to convey that he is angry, he knits his brows. चतुर विकारान् in their clever movements they seemed to scatter about emotions Their various movements caused the spectators to be roused to various emotions.

P 65 ll. 1-9 अन्यत्र विलेसु The principal sentence is अन्यत्र राजमहिष्य विलेसु' वेत्रिणा वेत्रेण वित्रासिता जना तै दत्त अन्तराल यासाम् for whom room was made by people that had been terrified away by the cane of the warders or chamberlains A cane is the symbol of the authority of a कञ्चुकिन् Note 'आचार इत्यवहितेन मया गृहीता या वेत्रयष्टिरवरोधगृहेषु राज्ञ' शाकुन्तल II This and the following adjectival clauses qualify राजमहिष्य ध्रियमाण धवलातपत्राणा वन (समूह) यासु over whom was held a forest of white parasols क्लृप्त रिप्य wandering under the tree of paradise The queens resembled the nymphs of the woods स्कन्धयो उभयपालीभ्या लम्बमान लम्ब उत्तरीय तस्मिन् लग्नौ हस्तौ यासाम् whose hands clung to the waving upper garment hanging down from both sides of their shoulders लीला प्रेङ्खत्स who swung as if mounted on a swing in a play The shawls of the queens when they danced fluttered on their shoulders and they tried to hold them with both their hands This looked as if they held the ropes of a swing with their hands कनककेयूरकोट्या पाट्यमान पट्टांशुक तेन उत्तरङ्गा that were waving because the fine cloth they wore was torn by the ends of the golden armlets तरल चक्रवाका तै सीमन्त्यमान स्रोत यासाम् (rivers) the water of which was separated into two by the चक्रवाक birds that floated in them सीमन्त्यमान (from the noun सीमन्त) *pr p* of the passive of the denominative verb सीमन्तयति The golden armlet was like चक्रवाक, the fine cloth was like the stream and the queens therefore resembled rivers उद्धूयमाना (being waved) धवला चामरसटा तस्या लग्न त्रिकण्टक तस्मिन् वलिता (turned) विकटा कटाक्षा यासाम् हसै आकृष्यमाण नीलोत्पलवन यासु सरस्स lakes त्रिकण्टक an ear ornament containing three gems 'त्रिकण्टकस्तु यत्र स्यात्रिभी रत्नैश्च भूषणम्' quoted by the com Their chowries stuck to their ear-ornaments When this happened they looked at the ornaments to disentangle them The ladies were like lakes Their dark eyes resembled blue lotuses and the ornaments with three gems resembled हस with their two feet and long beak, and the white chowries resembled the white body of the swans The resemblance may also be due to the red colour of the gems and the redness of the feet and beak of राजहस 'राजहसास्तु ते चञ्चुचरणैर्लोहितै सिता' इत्यमर चलन्तौ चरणौ ताभ्या च्युत अलक्तक तेन अरुणा स्वेदशीकरा तै सिच्यमाना भवनद्रुमा याभि. सन्ध्यारागेण रज्यमानमिन्दुबिम्ब यासु कौमुदीरजन्य nights of the full moon in कार्तिक (which is in शरद्) In शरद् moonlight is at

12th of the dark half of ज्येष्ठ, the sun could not have been in मेष (which is the उच्च of the sun) सप्तानां चक्रवर्तिनाम्—the seven चक्रवर्तिs are 'भरतार्जुनमान्धातृभगीरथयुधिष्ठिराः । सगरो नहुषश्चैव सप्तैते चक्रवर्तिनः ।'. अर्जुन must be सहस्रार्जुनकार्तवीर्य चक्रवर्तिचिह्नानाम्—such as चक्र on the hand, जालग्रथिताङ्गुलिकरत्व (mentioned in the 7th Act of शाकुन्तल) The great रत्नs are said to be fourteen in the विष्णुपुराण IV 12 The शब्दकल्पद्रुम gives them as follows 'चक्रं रथो मणिः खड्गश्चर्म रत्नं च पञ्चमम् । केतुर्निधिश्च सप्तैवमप्राणानि प्रचक्षते ॥ भार्या पुरोहितश्चैव सेनानी रथकृच्च यः । पत्त्यश्वौ कलभश्चेति प्राणिनः सप्त कीर्तिताः ॥ चतुर्दशैतानि रत्नानि सर्वेषां चक्रवर्तिनाम् ॥' The great रत्नs according to the com are six 'मण्यश्वकरिचक्राणि वरा स्त्री परिनायकः । षडेतानि तु रत्नानि कीर्तितानि मनीषिभिः ॥' The seven oceans are 'एते द्वीपाः समुद्रैस्तु सप्त सप्तभिरावृताः । लवणेक्षुसुरासर्पिर्दधिदुग्धजलैः समम् ॥' विष्णुपु० II 2 6 सप्ततन्तु means 'sacrifice' 'सप्तभिः छन्दोभिस्तन्यते' इति क्षीरस्वामी सप्तसप्ति =सूर्य (सप्त सप्तयः अश्वाः यस्य)

P 62 l 22—P 63 l 9 अत्रान्तरे महान् अनाध्मातः—though not blown or filled with wind from the mouth तारमधुरम् loudly and sweetly विरेजुः perfect of रञ्ज् with वि क्षुभित जलनिधिजल तस्य ध्वनिः तद्वत् धीरम् (deep) अभिषेकदुन्दुभिः—the drum that is beaten at the time of crowning a king The author wants to indicate that the whole world, animate and inanimate, rejoiced at the birth of हर्ष who was destined to be a great emperor and vied in spontaneously manifesting its joy सर्वभुवनस्य अभयं तस्य आघोषणा तस्याः पटहः—The echo of the tabors spread in all directions The poet fancies that it was the kettledrum (पटह) that proclaimed immunity from danger to the whole world The idea is that हर्ष would give security against danger to the whole world Even now proclamations are made known to the people by beat of drum विधुताः केसरसटाः यैः that tossed the hair of their manes Both केसर and सटा mean 'mane' साटोपं (in a stately manner) गृहीतः हरितानां (green) दूर्वापल्लवानां कवलः (mouthful) तेन प्रशस्तैः (graced) हस्तपल्लवैः—has two senses Those who dance make graceful movements with their hands (हस्त) The elephants tossed about their trunks (हस्त) in a graceful manner सुरायाः आमोदः तद्वत् सुरभिः (with दिव्यानिल), सुरायाः आमोदः तेन सुरभिः (निःश्वास) Breezes redolent of the perfume of wine blew at the birth of हर्ष This is fancied to be the sigh of लक्ष्मी leaving विष्णु The idea suggested is—at the birth of हर्ष, लक्ष्मी left विष्णु and came to हर्ष When leaving her husband विष्णु she sighed The breaths of beautiful women are represented as

fragrant by Sanskrit poets. चक्रं आयुधं यस्य. Compare for दिश्या निल 'दिशः प्रसेदुर्मरुतो ववुः सुखाः प्रदक्षिणार्चिर्हविरग्निराददे । बभूव सर्वं शुभशंसि तत्क्षणं भवो हि लोकाभ्युदयाय तादृशाम् ॥' रघु॰ III. 14. प्रदक्षिण शिखानां कलापः तेन कथितः कल्याणागमः यैः that told of the forthcoming good luck by the mass of their flames curving to the right. अविद्यमाने इन्धने (fuel) येषाम्. वैतानवह्नयः sacrificial fires. तपनीयस्य (सुवर्णस्य) शृङ्खला तया बन्धः तेन बन्धुरः (charming) कलशीकोशः येषाम्. कलशी a jar. कोश means 'the cuplike head or upper part of a jar.' Round the necks of the jars were tied chains of gold. समुद्गुः aorist of इ with सम् and उद्. प्रहत...निभेन under the guise of the echo of the auspicious tabors that were beaten दिक्पाल—these are eight 'इन्द्रो वह्निः पितृपतिर्नैर्ऋतो वरुणो मरुत् । कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात् ॥' इत्यमरः. दिष्टवृद्धिकलकलः—clamour of congratulation. The idea is—दिक्पाल्s were overjoyed at the birth of हर्ष. The echo of the tabors is fancied to be the clamour of congratulations from the दिक्पाल्s. शुद्धं वासः येषाम् (*adj.* of द्विजातयः). ब्रह्म वेदः मुखे येषाम् (with द्विजातयः); ब्रह्मा (the god ब्रह्मा) मुखं येषाम्—who had ब्रह्मा at their head (ॽपतयः). The Vedas being eternal, it may be said that the primeval प्रजापतिs also had the Veda on their lips प्रजावृद्धये (1) for the well being of the child (with द्विजातयः); (2) for the propagation of the human race (with ॽपतयः). कृतयुगप्रजापतयः—see मनुस्मृति I. 34-35 'अहं प्रजाः सिसृक्षुस्तु तपस्तप्त्वा सुदुश्चरम् । पतीन्प्रजानामसृजं महर्षीनादितो दश ॥ मरीचिमत्र्यङ्गिरसौ पुलस्त्यं पुलहं क्रतुम् । प्रचेतसं वसिष्ठं च भृगुं नारदमेव च ॥'. शान्त्युदकं फलं च हस्ते यस्य. पुरोधाः=पुरोहितः. पुरातन्यः स्थितयः इव as if they were the ancient rules (of conduct) प्रलम्बं (long) श्मश्रुजालं (beards) तेन जटिलानि आननानि येषाम्. It was usual to set prisoners free on the birth of a son or other great occasions. Note the अर्थशास्त्र of कौटिल्य 'बन्धनागारे च बालवृद्धव्याधितानाथानां च जातनक्षत्रपौर्णमासीषु विसर्गः' p. 146. बहलः मल्पङ्कलङ्कः तेन मालः (dark) कायः (शरीर) येषाम्. नश्यतः...कुलानीव as if they were the kindred of the Kali age that was vanishing. कलि (the age of sin) is fancied as dark. By the advent of हर्ष, an era of धर्म would be started and अधर्म would have to run away. The prisoners besmeared with dirt (and so looking dark) and running disorderly (आकुल) when freed are represented as the kindred of कलिकाल. बन्धनवृन्दानि crowds of prisoners. तस्मात्क्षणात्पलायमानानि that ran away at that moment (*viz.* at हर्ष's birth). शिबिरश्रेणयः rows of camps or tents. लोक... वीथ्यः the rows of the stalls (विपणिः) that were plundered by the people. It seems that the stalls were looted with the per-

fragrant by Sanskrit poets चक्र आयुध यस्य Compare for दिव्या निल 'दिश प्रसेदुर्मरुतो ववु सुखा प्रदक्षिणार्चिर्हविरग्निराददे । बभूव सर्वं शुभशंसि तत्क्षणं भवो हि लोकाभ्युदयाय तादृशाम् ॥' रघु० III 14 प्रदक्षिण शिखाना कलाप० तेन कथित कल्याणागम यै that told of the forth coming good luck by the mass of their flames curving to the right अविद्यमान इन्धन (fuel) येषाम् वैतानवह्नय sacrificial fires तपनीयस्य (सुवर्णस्य) शृङ्खला तया बन्ध तेन बन्धुर (charming) कलशीकोश येषाम् कलशी a jar कोश means the cuplike head or upper part of a jar' Round the necks of the jars were tied chains of gold समुदगु aorist of इ with सम् and उद् प्रहत निभेन under the guise of the echo of the auspicious tabors that were beaten दिक्पाल— these are eight 'इन्द्रो वह्नि पितृपतिर्नैर्ऋतो वरुणो मरुत्। कुबेर ईश पतय पूर्वादीनां दिशां क्रमात् ॥' इत्यमर दिष्टवृद्धिकलकल —clamour of congratulation The idea is—दिक्पाल्s were overjoyed at the birth of हर्ष The echo of the tabors is fancied to be the clamour of congratulations from the दिक्पाल्s शुद्ध वास येषाम् (adj of द्विजातय) ब्रह्म वेद मुखे येषाम् (with द्विजातय) ब्रह्मा (the god ब्रह्मा) मुख येषाम्— who had ब्रह्मा at their head (of नय) The Vedas being eternal, it may be said that the primeval प्रजापति्s also had the Veda on their lips प्रजावृद्धये (1) for the well being of the child (with जातय) (2) for the propagation of the human race (with पनय) कृतयुगप्रजापतय —see मनुस्मृति I 34–35 'अहं प्रजा सिसृक्षुस्तु तपस्तप्त्वा सुदुश्चरम् । पतीन्प्रजानामसृजं महर्षीनादितो दश ॥ मरीचिमत्र्यङ्गिरसौ पुलस्त्यं पुलहं क्रतुम् । प्रचेतसं वसिष्ठं च भृगुं नारदमेव च ॥' शान्त्युदक फल च हस्ते यस्य पुरोधा =पुरोहित पुरातन्य स्थितय इव as if they were the ancient rules (of conduct) प्रलम्ब (long) इमश्रुजाल (beards) तेन जटिलानि आननानि येषाम् It was usual to set prisoners free on the birth of a son or other great occasions Note the अथशास्त्र of कौटिल्य 'बन्धनागारे च बालवृद्धव्याधितानाथानां च जातनक्षत्रपौर्णमासीषु विसर्ग' p 146 बहल मल्पङ्कलङ्क तेन काल (dark) काय (शरीर) येषाम् नश्यत कुलानीव as if they were the kindred of the Kali age that was vanishing कलि (the age of sin) is fancied as dark. By the advent of हर्ष an era of धर्म would be started and अधर्म would have to run away The prisoners besmeared with dirt (and so looking dark) and running disorderly (आकुल) when freed are represented as the kindred of कलि बन्धनवृन्दानि crowds of prisoners. तत्क्षणपलायमानस्य that ran away at that moment (i e at हर्ष's birth) शिबिरश्रेणय rows of camps or tents. लोक लोक्य the rows of the stalls (विपणि) that were plundered by the people It seems that the stalls were looted with the per

mission of the king who compensated the traders for their loss. The stalls that were looted (and were therefore empty) looked like the camp lines from which अधर्म had run away, leaving them empty विलसन्त (making graceful movements) उन्मुखा वामनका (dwarfs) बधिराश्च तेषा वृन्द तेन वेष्टिता (adj of धात्र्य) Dwarfs are often spoken of as the attendants of the harem 'निषवितो वर्षवरै कञ्चुकोष्णीषधारिभि । अन्त पुरेषु विचरेत् कुब्जकैरातवामनै ॥' काम० 7 41 जात व्याकुला —the com explains that 'in the lying in chamber a figure with a cat s face and surrounded by a crowd of children is set up (probably to ward off evil) 'जातमातृदवता मार्जारानना बहुपुत्रपरिवारा सूतिकागृहे स्थाप्यते' Or we may take साक्षा दवता in another sense 'as if they were the divine Matris become visible The Matris divine mothers, are said to attend on शिव and are seven or eight 'ब्राह्मी माहेश्वरी चैन्द्री वाराही वैष्णवी तथा । कौबेर्यपि कौमारी सप्तैव मातर स्मृता ॥' हलायुध प्रावर्तत—the subject is पुत्रजन्मोत्सव The lines that follow contain clauses qualifying उत्सव विगता राजकुलस्य स्थिति यस्मिन् in which the rules of etiquette to be observed in the palace were (for the moment) gone अध कृता प्रतीहारस्य आकृति यस्मिन् in which the figure of the doorkeeper was disregarded i e anybody entered without minding the प्रतीहार अपनीत वेत्रिणा वेत्र यस्मिन् in which the cane of the warders was taken away निर्दोष अन्त पुरे प्रवेश यस्मिन् Ordinarily no one could have entered the seraglio This sentence indicates that ladies in high circles were kept secluded Exceptions were recognised 'व्यसनेषु न कृच्छ्रेषु न युद्धेषु स्वयवरे । न क्रतौ नो विवाहे वा दर्शनं दूष्यते स्त्रिय ॥ रामायण युद्ध० 114 28 समौ स्वामिपरिजनौ यस्मिन् in which master and servant were brought to the same level निर्विशेषौ बालवृद्धौ यस्मिन् in which there was no distinction between young and old दुर्ज्ञेय मत्तामत्तयो प्रविभाग यस्मिन् in which no distinction was perceptible between drunk and sober persons (i e both acted in the same way) तुल्यौ कुलयुवतिवेश्ययो आलापविलासौ यस्मिन् in which the words and gestures of noble ladies and harlots were the same प्रनृत्त 'सकलकटकलोक यस्मिन् कटक—capital

P 63 ll. 10–19 अपरेद्यु दृश्यन्त The principal sentence is अपरेद्यु विभ्रमेण परिजनेन अनुगम्यमानानि समन्तात् सामन्तान्त पुरसहस्राणि अदृश्यन्त अपरेद्युरारभ्य beginning from the next day स्त्रीराज्यानि as if they (i e the wives of the सामन्तs) were the kingdoms of amazons brought together or poured forth (आवर्जित) The idea is that the women were numerous In the महाभारत,

we read of प्रमीला, who fought with Arjuna, as being at the head of a स्त्रीराज्य. असुर...वृतानि as if they were the mines opened wide. The idea seems to be that they were richly ornamented. For असुरविवर, see the description of स्थाण्वीश्वर in the 3rd उच्छ्वास, where we have 'असुरविवरमिति धातिकैः.' One of the friends of Bāna was असुरविवरव्यसनी. असुरविवर seems to be the shafts of mines already worked up. *Vide* notes pp. 90, 200. नारा... त्रितानि as if they were the wives of Vishnu (*i. e.* Krishna) moving onwards. अवरोध is *m.* while अवरोधन is *n*; we should therefore read ०रोधनानि. In the विष्णुपुराण, कृष्ण is said to have had 16101 wives 'षोडशसहस्राण्येकोत्तरशताधिकानि स्त्रीणामभवन्' विष्णु० 4. 15; 'षोडशात्र सहस्राणि स्त्रीणामन्यानि चक्रिणः।...निशासु जगतः स्रष्टा तासां गेहेषु केशवः । उवास विप्र सर्वासां विश्वरूपधरो हरिः ॥' विष्णु० 5 28. 5 and 18. Besides these रुक्मिणी and seven others were his chief wives. The भागवतपु० gives the number of 16000 in various places (see X. 59 83; 8 and 44). अप्स...कुलानि— The Apsarases are the damsels of heaven and have fourteen कुल्s as described by बाण himself in कादम्बरी 'एतत्प्रायेण कल्याणाभिनिवेशिनः श्रुतिविषयमापतितमेव यथा विबुधसद्मन्यप्सरसो नाम कन्यकाः सन्ति। तासां चतुर्दश कुलानि'. This clause shows that the wives of सामन्त्s were very handsome. परिजनेन—this word is to be read with बिभ्राणेन below. स्रजः, पात्रीः and others are the objects of बिभ्राणेन. पृथु . स्रजः (carrying) garlands of flowers, (सुमनस् *f. n*) contained in a large bamboo box (करण्डः), which were sprinkled over (अवकीर्ण) with bath powder. स्नानीयं (स्नानाय हितं चूर्णं) तेन अवकीर्णानि कुसुमानि यासाम्. स्फटिकशिलायाः शकलवत् शुभ्रं कर्पूरखण्ड तेन पूरिताः. पात्रीः dishes कुङ्कुमा.. मयानि jewelled pots containing the fragrant powder (अधिवासः) of saffron. सह...राणि ivory boxes (दन्तसमुद्गकम्) jagged (दन्तुर) with rows (पङ्क्ति) of arecanuts white like sandalwood and tufted (जटिल) with masses of small खदिर fibres wet (स्निग्ध) with mango-oil. सहकारतैलेन स्निग्धं मधुरखदिरशकलजालं तेन जटिलानि. चन्दनवद् धवलानि पूगफलानि (the dry areca nut with the upper coating peeled off is white) तेषां पङ्क्ति तेन दन्तुराणि दन्तसमुद्गकानि. स्निह् 4th P. to become wet The solid extract of खदिर called खदिरसार (catechu) is now used for ताम्बूल. It seems that tender and small fibres of खदिर were so used in Bāna's time कुसुमः मधुकरः तेषां कुलं तेन पीयमानः पारिजातमञ्जरीगन्धः येषाम्. पाटलानि pink red (*adj.* of समुद्गकानि). सिन्दूर...पटवासानि boxes of vermillion and fragrant powder (for perfuming garments) 'पिष्टातः पटवासकः' इत्यमरः. The reading of B, पेटकानि, does not make much sense.

पोटलक seems to mean 'bundle, packet' बाल विभ्राणेन carrying betel trees with bundles of rolls of betel leaves hanging from young creepers We must read वीटिकावीटकाश्च as suggestd by C and T विटक makes no sense वीटिका is the same as Marathi विडा. बाल्लताभ्यः लम्बमानाः वीटिकावीटका॰ येषु. The com remarks 'विटकवीटक पञ्चाशत्ताम्बूलपत्रैः क्रियते' चरणनिकुट्टनेन रणिता॰ मणिनूपुरा॰ तैः मुखरितानि दिङ्मुखानि यै॰—that made the quarters to resound with the jewelled anklets that jingled when they stamped the earth with their feet (in dancing) The reading of B makes no sense

P. 63 ll 20–31 शनै ..मोदः. The principal sentence is शनैः शनै व्यजृम्भत.. उत्सवामोदः (the pleasures of the festivities). क्वचित्—क्वचित् in one place, in another place नृत्तस्य अनुचितः (not accustomed) चिरन्तन॰ (of ancient families) शालीन (high born) कुलपुत्रकलोक॰ तस्य लास्य तेन प्रथित॰ (shown) पार्थिवे अनुरागः यस्मिन् This and the following nominatives qualify ॰मोदः. शालीन not bold, bashful (usually applied to high born ladies) 'स्यादधृष्टे तु शालीन॰' इत्यमरः. शालीन—formed from शाला with the affix ख (ईन) according to 'शालीनकौपीने अधृष्टाकार्ययोः' पा. 5 2. 20 (शाला-प्रवेशमर्हति शालीनः अधृष्ट॰। सि. कौ.। अप्रागल्भ्यादन्यत्र गन्तुमशक्तः शालामेव प्रवेष्टुमर्हतीत्यर्थ॰। तत्वबोधिनी) कुलपुत्रकः a nobly born young man लास्यम् is a peculiar kind of dance 'ललिताङ्गहाराभिनय कैशिकीवृत्तिप्रधान वासकसज्जादिनायिकाचरित डोम्बिलिकादिनिबद्धं स्त्रीनृत्त्वालास्यम्। नृत्तं त्वङ्गविक्षे पमात्र विवाहाभ्युदयादौ' क्षीरस्वामी अन्त॰ स्मित यस्य तेन क्षितिपालेन (प्रभाकर-वर्धनेन) अपेक्षिता॰ क्षीबाभिः (drunk) क्षुद्रदासीभिः समाकृष्यमाणा॰ राज वल्लभाः यस्मिन्. The king smiled to himself when the drunken maids caught hold of his favourites. We expect अवेक्षिता॰ for अपेक्षिताः. The reading of two MSS of B, उपेक्षित, would be also good मत्ता कटकुट्टनी (bawd of the capital) तस्या॰ कण्ठे लग्न॰ वृद्धः आर्य॰ (noble, respectable) सामन्तः (chieftain, feudatory) तस्य नृत्तेन निर्भरं (much, loudly) हसित नरपति॰ यस्मिन्. क्षितिपस्य (प्रभाकर-वर्धनस्य) अक्षिसंज्ञा (sign or hint given by the eye or glance) तया आदिष्टा॰ (ordered, instigated) दुष्टाः दासेरकाः (भृत्या॰) तेषां गीतैः सूच्य-मानः सचिवाना चौर्यरतप्रपञ्च (numerous secret amours) यस्मिन्. दासेरक son of a दासी दासेर is formed from दासी according to 'क्षुद्राभ्यो वा' पा. 4 1. 131 (अङ्गहीना॰ शीलहीनाश्च क्षुद्रास्ताभ्यो वा ढ्रक्। पक्षे ढक्। दासेर॰ दासेय। सि कौ.). मदोत्कटा कुटहारिका (water girl) तया परिष्वज्यमानः जरन् (old) प्रव्रजित॰ (ascetic, संन्यासिन्) तेन जनित॰ जन-हास॰ यस्मिन्. कुट॰—टन् a water jar, + हारिका carrier. 'घटः कुटनिपाव-रौ' इत्यमरः. The ascetic was probably so only in dress, like the

well known जरद्रविडधार्मिक of the कादम्बरी. अन्योन्यस्य निर्भरा (excessive) स्पर्धा तया उद्धुराः (unrestrained, उद्धता धूः येभ्यः) विटचेटकाः तैः आरब्ध अवाच्यवचनयुद्ध यस्मिन्. विटः—a voluptuary and companion of a dissolute young man or courtezan. See the मृच्छकटिक for a specimen. चेटकः a servant. अवाच्य वचनम् words that should not be uttered *i. e.* foul words. The servants engaged in a war of choice Billingsgate. नृपावलाभिः (royal ladies) बलात्कारेण (by force) नर्त्यमानाः (made to dance) नृत्ते अनभिज्ञाः अन्तःपुरपालाः (chamberlains) तैः भाविताः (enlivened, entertained) भुजिष्याः परिचारिकाः यस्मिन्. 'नियोज्यकिङ्करप्रैष्यभुजिष्यपरिचारकाः' इत्यमरः ('भुङ्क्ते स्वाम्युच्छिष्टं भुजिष्यः' क्षीरस्वामी). स...राशिभिः with heaps of flowers it looked as if it possessed mountains. The heaps of flowers in the festivities were like mountains *i. e.* were so large. स...प्रपाभिः with rum booths it looked as if it had a showerbath. धारागृहम् is a showerbath or house furnished with jets of water. सीधुः rum प्रपा *lit.* a place where water is distributed to travellers In the festival rum flowed like water. पारि मोदैः with the fragrance of पारिजातक. The पारिजातक is one of the five trees of Indra's garden (नन्दनवन). पारिजातक is also a fragrant substance *Vide* notes p. 50. नीहारः frost The dust of camphor spread in the उत्सव looked like frost. अट्टहासः the laugh of शिव in his ताण्डव dance. The sounds of drums beaten in the birth festival resembled the अट्टहास of शिव. अमृतमथनेन सह सा० (बहुव्रीहि) The uproar was so great that it resembled the noise made by the gods and demons at the time of the churning of the ocean as the रत्नs came out of the ocean. रास or—क is a dance (in a ring) practised by कृष्ण and गोपीs. See भागवतपुराण X. 33 'तत्रारभत गोविन्दो रासक्रीडामनुव्रतैः। स्त्रीरत्नैरन्वितः प्रीतैरन्योन्याबद्धबाहुभिः॥ 2.' आवर्तः a whirlpool. 'स्यादावर्तोऽम्भसां भ्रमः' इत्यमरः. The ring of dancers resembled a vortex. सरो...किरणैः.—the rays shooting from the jewelled ornaments resembled hair standing on end. पट्टबन्धः tying of a piece of cloth on the head (a tiara, turban &c.). चन्दनललाटिका sandal marks on the forehead. Sandal is white and is compared to white cloth tied round the head. 'कर्णललाटात्कनलङ्कारे' पा. 4. 3. 65 (कर्णिका, ललाटिका). प्रसवः progeny, offspring. The echoes were as if the progeny of the original sounds. प्ररोहः sprout, leaf. The gifts of favour were given and appeared to spring forth like so many sprouts shooting forward in all directions.

P. 64 ll. 1-9 स्कन्धा.. लोकः. स्कन्धा...मालाः—स्कन्धे अवलम्बमानाः

केसरमाला (बकुलपुष्पमाला) येषाम् (युवान) स्कन्धे अवलम्बमाना केसरमाला (केसरा माला इव) येषाम् (with वाजिन) The manes of the horses are compared to garlands काम्बोजवाजिन horses from the country of Kamboja This country was looked upon as producing one of the best breeds of horses See रघुवंश IV 69 70 'काम्बोजा समरे सोढुं तस्य वीर्यमनीश्वरा । तेषा सदश्वभूयिष्ठास्तुङ्गा द्रविणराशय ।' 'वनायुजा पारसीका काम्बोजा बाह्लिका हया ।' इत्यमर The country of कम्बोज was beyond the Hindookush mountain (probably eastern Persia) and it was known from very ancient times See पाणिनि IV 1 75 Yaska refers to it 'शवतिर्गतिकर्मा कम्बोजेष्वेव भाष्यते विकारमस्यार्येषु भाषन्ते शव इति' (निरुक्त II) आस्कन्दित —treading the ground (with youths) leaping (with horses) तरला (unsteady) तारका (pupil of the eye) येषाम्—applies to both the youths and deer सगर भुवम्—who rent the earth with the violent stamping (अभिघात) of their feet as the sons of सगर did with spades See p 3 for the story of the sons of सगर See विष्णुपुराण IV 4 and रामायण I 38 44 अनेक सख्या may apply also to the sons of सगर (who were 60000) कथमपि क्षमा the earth bore with difficulty the agitation caused by the feet of the bards (चारणा) dancing to time ताल keeping time (in music) + अवचर one who moves अन्योन्यास्फाले striking each other (in play) आभेलु the pearls in the ornaments were cleft asunder फेलु perfect of फल् 1 P ब्रह्माण्डकपालम्—the world पुन उत्पन्न हिरण्यगर्भस्य गर्भ तस्य शोणितेन शोणा (रक्ता) आशा (दिश) यस्मिन् स्वयम्भू first of all produced waters and cast the seed in them That seed became an egg and in it हिरण्यगर्भ remained for a year and then the egg was split into two parts See मनुस्मृति 'सोऽभिध्याय शरीरात्स्वात्सिसृक्षुर्विविधा प्रजा । अप एव ससर्जादौ तासु बीजमवासृजत् ॥ तदण्डमभवद्धैम सहस्रांशुसमप्रभम् । तस्मिञ्जज्ञे स्वयं ब्रह्मा सर्वलोकपितामह ॥ तस्मिन्नण्डे स भगवानुषित्वा परिवत्सरम् । स्वयमेवात्मनो ध्यानात्तदण्डमकरोद्द्विधा ।' मनुस्मृति I 8 9 12 The world was reddened by the vermilion powder Blood is red The poet fancies that हिरण्यगर्भ was again being born in ब्रह्माण्डकपाल पट पटलेन by the cloud of the fragrant powder (used in perfuming garments) The fragrant powder resembled the sandy banks of the celestial Ganges प्रकटित मन्दाकिन्या (वियद्गङ्गाया) सैकतसहस्र यस्मिन् सैकतम् (from सिकता) according to 'सिकताशर्कराभ्यां च' and 'देशे लुबिलचौ च' पा 5 2 104-5 (सिकता सन्त्यस्मिन् देशे इति सिकता । सिकतिल । सैकतिल । सि कौ) विप्रकीर्यमाण पिष्टातक (पटवासक) तस्य पराग (pollen) तेन पिञ्जरित (rendered yellow) आतप (light) येषाम् (with दिवसा) भुवनस्य क्षोभ तेन विशीर्ण पितामह (ब्रह्मण) कमल तस्य किञ्जल्का (filaments) तेषां रजोराजि तया रञ्जिता

well known नरद्रविन्धार्मिक of the कादम्बरी अन्योन्यस्य निर्भरा (excessive) स्पर्धा तया उद्धुरा (unrestrained उद्धता धू र्येभ्य) विन्चेन्का तै आरब्ध अवाच्यवचनयुद्ध यस्मिन् विट—a voluptuary and companion of a dissolute young man or courtezan See the मृच्छकटिक for a specimen. चेट्क a servant अवाच्य वचनम् words that should not be uttered i e foul words The servants engaged in a war of choice Billingsgate नृपवलाभि (royal ladies) बलात्कारेण (by force) नर्तमाना (made to dance) नृत्ये अनभिना अन्त पुरपाला (chamberlains) तै भाविता (enlivened, entertained) भुजिष्या परिचारिका यस्मिन् 'नियोज्यकिङ्करप्रैष्यभुजिष्यपरिचारका' इत्यमर ('भुङ्क्ते स्वाम्युच्छिष्ट भुजिष्य' क्षीरस्वामी) म राशिभि with heaps of flowers it looked as if it possessed mountains The heaps of flowers in the festivities were like mountains i e were so large स प्रपाभि with rum booths it looked as if it had a showerbath धारागृहन् is a showerbath or house furnished with jets of water सीधु rum प्रपा lit a place where water is distributed to travellers In the festival rum flowed like water पारि मोदे with the fragrance of पारिजातक The पारिजातक is one of the five trees of Indra s garden (नन्दनवन) पारिजातक is also a fragrant substance Vide notes p 50 नीहार frost. The dust of camphor spread in the उत्सव looked like frost. अट्टहास the laugh of शिव in his ताण्डव dance The sounds of drums beaten in the birth festival resembled the अट्टहास of शिव अमृतमथनेन सह सा० (बहुव्रीहि) The uproar was so great that it resembled the noise made by the gods and demons at the time of the churning of the ocean as the रत्नs came out of the ocean. रास or—क is a dance (in a ring) practised by कृष्ण and गोपीs. See भागवतपुराण X 33 'तत्रारभत गोविन्दो रासक्रीडामनुव्रतै । स्त्रीरत्नैरन्वित प्रीतैरन्योन्याबद्धबाहुभि ॥ 2' आवर्त a whirlpool 'स्यादावर्तोऽम्भसां भ्रम' इत्यमर The ring of dancers resembled a vortex. सटो किरणै—the rays shooting from the jewelled ornaments resembled hair standing on end पट्टबन्ध tying of a piece of cloth on the head (a tiara turban &c.) चन्दनललाटिका sandal marks on the forehead. Sandal is white and is compared to white cloth tied round the head. 'कृष्णललाटिकाललाटदृष्ट' पा 4 3 65 (कर्णा, ललाटिका) प्रभव progeny, offspring The echoes were as if the progeny of the original sounds. प्ररोह sprout, leaf The gifts of favour were given and appeared to spring forth like so many sprouts shooting forward in all directions.

P 64 ll. 1-9 दक्षप्या लोक स्नपा—माना —स्न्पे अरम्भमाना

केसरमाला (बकुलपुष्पमाला) येषाम् (युवान) स्कन्धे अवलम्बमाना केसरमाला (केसरा माला इव) येषाम् (with वाजिन) The manes of the horses are compared to garlands काम्बोजवाजिन horses from the country of Kamboja This country was looked upon as producing one of the best breeds of horses See रघुवंश IV 69 70 'काम्बोजा समरे सोढु तस्य वीर्यमनीश्वरा । तेषा सदश्वभूयिष्ठास्तुङ्गा द्रविणराशय ।' 'वनायुजा पारसीका काम्बोजा बाह्लिका हया ।' इत्यमर The country of कम्बोज was beyond the Hindookush mountain (probably eastern Persia) and it was known from very ancient times See पाणिनि IV 1 75 Yaska refers to it 'शवतिर्गतिकर्मा कम्बोजेष्वेव भाष्यते विकारमस्यार्येषु भाषन्ते शव इति' (निरुक्त II) आस्कन्दत —treading the ground (with youths) leaping (with horses) तरल (unsteady) तारका (pupil of the eye) येषाम्—applies to both the youths and deer सगर भुवम्—who rent the earth with the violent stamping (अभिघात) of their feet as the sons of सगर did with spades See p 3 for the story of the sons of सगर See विष्णुपुराण IV 4 and रामायण I 38 44 अनेक संख्या may apply also to the sons of सगर (who were 60000) कथमपि क्ष्मा the earth bore with difficulty the agitation caused by the feet of the birds (चारणा) dancing to time ताल keeping time (in music) + अवचर one who moves अन्योन्यास्फालै striking each other (in play) आभेदु the pearls in the ornaments were cleft asunder भेदु' *perfect* of फल् 1 P ब्रह्माण्डकपालम्—the world पुन उपन्न हिरण्यगर्भस्य गर्भं तस्य शोणितेन शोणा (रक्ता) आशा (दिश) यस्मिन् स्वयम्भू first of all produced waters and cast the seed in them That seed became an egg and in it हिरण्यगर्भ remained for a year and then the egg was split into two parts See मनुस्मृति 'सोभिध्याय शरीरात्स्वात्सिसृक्षुर्विविधा प्रजा । अप एव ससर्जादौ तासु बीजमवासृजत् ॥ तदण्डमभवद्धैम सहस्रांशुसमप्रभम् । तस्मिञ्जज्ञे स्वय ब्रह्मा सर्वलोकपितामह ॥ तस्मिन्नण्डे स भगवानुषित्वा परिवत्सरम् । स्वयमेवात्मनो ध्यानात्तदण्डमकरोद्द्विधा ॥' मनुस्मृति I 8–9, 12. The world was reddened by the vermilion powder Blood is red The poet fancies that हिरण्यगर्भ was again being born in ब्रह्माण्डकपाल पट पटलेन by the cloud of the fragrant powder (used in perfuming garments) The fragrant powder resembled the sandy banks of the celestial Ganges. प्रकटित मन्दाकिन्या (वियद्गङ्गाया) सैकतसहस्र यस्मिन् सैकतम् (from सिकता) according to 'सिकताशर्कराभ्या च' and 'देशे लुबिलचौ च' पा 5 2 104–5 (सिकता सन्त्यस्मिन् देशे इति सिकता । सिकतिल । सैकतिल । सि कौ) विप्रकीर्यमाण पिष्टातक (पटवासक) तस्य पराग (pollen) तेन पिञ्जरित (rendered yellow) आतप (light) येषाम् (with दिवसा) भुवनस्य क्षोभ तेन विदीर्ण पितामह इस (ब्रह्मण) कमल तस्य किञ्जल्का (filaments) तेषां रजोराजि तया रञ्जिता

इव The world was disturbed by the riotous festival days The poet fancies that the lotus on which ब्रह्मा sits was shattered by the भुवनs being shaken by the birth festivities सङ्घट्ट लोक people tripped over masses of pearls that had fallen from neck laces rent asunder (विघटित) in collision (when people running in haste jostled against each other)

P 64 ll 10 32 स्थान प्रानृत्यन् The principal sentence is स्थानस्थानेषु च वाद्येन अनुगम्यमाना पण्यविलासिन्य प्रानृत्यन् The instrumentals from ०लिङ्गयकेन to तालिकेन qualify ०वाद्येन मन्द लिङ्गयकेन in which tambourines were struck gently आलिङ्गयक a drum having the shape of a barley corn According to the अमरकोश, it is a kind of मृदङ्ग 'मृदङ्गा मुरजा भेदास्त्वङ्क्यालिङ्गयोर्ध्वकास्त्रय ' 'चतुरङ्गुलहीनोऽङ्क्यान्मुखे चैकाङ्गुलेन य । यवाकृति स आलिङ्गय आलिङ्गय स हि वाद्यते ॥' शब्दार्णव शिञ्जान (jingling) मधु (sweet) वेणु (flute) यस्मिन् झणझणायमाना झल्लरी यस्मिन् in which cymbals tinkled झणझणायमाना *pr p* of the onomatopoetic verb ०णायते क (in ०झल्लरीक) is affixed to बहुव्रीहि compounds having as the last mem ber a feminine noun ending in ई, ऊ, ॠ or a noun ending in ऋ 'नद्यृतश्च' पा 5 4 153 ताड्यमाना तन्त्रीपटहिका यस्मिन्—in which a stringed drum was played upon. वाद्यमाना अनुत्ताना अलाबुवीणा यस्मिन् in which the gourd lute that had its mouth turned downwards (अनुत्तान) was being played on This seems to have been some instrument like the बीन of these days The read ing of B 'अनुत्ताल०' makes a good sense अनुत्ताल means 'low pitched कलकांस्यकोशया कणिता काहला (वृहड्ढका) यस्मिन् in which there were kahalas booming sweetly and indistinctly on account of the sounding boxes of bell metal. ०दीयमाना अनुत्ताला तालिका यस्मिन् in which the hands were clapped gently at the interval called सम सम is the principal interval in a ताल The reading of A and C is not so good समकाले दीयमान अनुत्ताल ताल यस्मिन् in which a protracted tone was indulged in at the interval called सम C and T translate 'while all the time a subdued clapping proceeded' आतोद्यवाद्येन by instrumental music 'तत चैवावनद्ध च घन सुषिरमेव । चतुर्विधं तु विज्ञेयमातोद्य लक्षणान्वितम् ॥' नाट्यशास्त्र 28 1 According to अमरकोश, आतोद्य and वाद्य are synonyms अनुगम्यमाना *a ly* of पण्यविलासिन्य (harlots) अनुवर्तमानौ तालकयौ यासाम् ताल keeping time लय harmony Even the ornaments of the *nautch*s kept time and jingled in harmony with their singing and thus looked as if they were intelligent beings (सहृदय) There is another idea. Those who are masters in singing

(सहृदय=मार्मिक) will unconsciously keep time when another person is singing मदेन कला काकली तया कोमल आलाप अस्ति आसां इति० लापिन्य —who sang delicate tunes in a voice sweet but low on account of passion. 'काकली तु कले सूक्ष्मे ध्वनौ तु मधुरास्फुटे' इत्यमर विटानां गायन्त्य who sang the vulgar words of रासकs that were the nectar of the ear of dissolute young men रासक here means either (1) a particular kind of dance (for which see above p. 262), or (2) a species of dramatic composition See for a definition of the latter the साहित्यदर्पण VI It has only five characters, it is in various dialects, there is no सूत्रधार, there is a single Act, the hero is a fool, while the heroine is famous स मालिका they had wreaths on their heads समुच्छ्रित raised up (past p p of श्रि with सम् and उद्) कुङ्कुम वल्गन्त्य like Kashmir fillies they pranced, having bodies radiant with the stains of saffron 'वाल किशोरी वाम्यश्वा वडवा वाडव गणे' इत्यमर Kashmir abounds in saffron (which is called काश्मीरजन्मन्) कुङ्कुमेन प्रमृष्टि (rubbing the body) तया रुचिर काय येषाम् (with ०विलासिन्य), कुङ्कुमे प्रमृष्टि (rolling in) तया &c (with किशोर्य) नितम्बविम्ब लम्बमाना विकटा (large) कुरण्टकशेखरा यासाम् कुरण्टक Amaranth The glow cast on their bodies by the flowers is fancied to be due to the fire of राग (passion) सिन्दूरस्य छटाभि (streaks) छुरिता (overspread) मुखमुद्रा (colour of their face) यासाम् The women had marked their faces with vermilion streaks These are fancied to be the lines of the plates (पट्ट) of the edict (शासन) of Cupid The plates were smeared with सिन्दूर in order that the letters of the seal might look prominent सिन्दूर छुरिता मुखे मुद्रा (seal) यासाम् (with ०पट्टस्य) अप्रतिहत शासन यस्य whose command is irresistible मुष्टया प्रकीर्यमाणौ कर्पूरपटवासौ ताभ्या पांसुला मनो यौवनस्य they were as if the roads for the wandering of the desires of youth i e the desires of young men converged on them There is a pun रथ (in मनोरथ) requires a road for सञ्चरण and the road may be पांसुल (dusty) प्रतीहाय इव—It is the business of door keepers in any festival to use their canes when people make a rush The women are fancied to be प्रतीहारीs of तरुण महोत्सव All young men would flock to them Hence the propriety of the word तरुण C and T translate तरुण० as 'of a children's festival' This is wrong प्रचलन्ति पत्रसदृशानि कुण्डलानि यासा—whose ear rings resembling leaves dangled about (when they danced) प्रचलन्ति पत्राणि कुण्डलानीव यासाम् (with लता) whose leaves resembling ear rings tossed about लसन्त्य dancing, moving (with लता) मदन चन्दनद्रुम इव, मदनसदृश चन्दनद्रुम The

harlots danced out of passion. The creeper clinging to a sandal tree would also move about when tossed by the wind. ललिते पदे हंसकः (पादकटकः anklet) तस्य रवेण मुखराः (with ०विलासिन्यः); ललित पद (gait) येषां ते ललितपदाः हंसकाः (हंसाः) तेषां रवेण मुखराः (with वीचयः). शृङ्गाररस' सागर इव. The harlots were the ripples of the ocean of passion. हंसs may be cackling near the waves of a lake. वाच्या ०शून्याः void of discrimination as to what was to be said or not said (applies to both ०विलासिन्यः and ०क्रीडाः). घनः (deep) पटहरवः तेन उत्कण्टकिताः (thrilled) गात्रयष्टयः यासाम् (with ०विलासिन्यः); घनः मेघः पटहः इव तस्य रवः तेन उत्कण्टकिताः (सञ्जातकण्टकाः) गात्रयष्टयः यासाम् (with केतक्यः). The pollen from the flowers worn by the women was carried about. The केतकी flower also has pollen. The केतकी blossoms forth when the cloud thunders (in the rainy season) and there are कण्टकs on the केतक petals. दिवसम् (*acc.* of time) the whole day उत्फुल्ल आननं यासाम्. The कविसमय is that the कमल expands in the day and the कुमुद at night अनुपजाता निद्रा यासाम्. The women had no sleep at night. The कुमुद plants open their buds at night. आविष्टाः इव like persons possessed नरेन्द्र० ०वृताः surrounded by a host of princes, surrounded by a host of magicians. नरेन्द्रः means generally a विषवैद्य and not one who exorcises evil spirits See शिशुपालवध II. 88. 'सुनिग्रहा नरेन्द्रेण फणीन्द्रा इव शत्रवः' (where also there is a pun) रागसुदीपयन्त्यः kindling passion (with women), heightening the melody The principal रागs are six. पुष्ट्यः fatness; or 'prosperity.' मदमपि मदयन्त्य इव who as if intoxicated intoxication itself. Even मद could draw upon them for adding to itself. The reading उत्सवयन्त्यः would be more in keeping with what precedes. कटाक्षे० ०शुक्तिभिः in casting sidelong glances, they seemed to be drinking with the shells (शुक्ति) of the corners of their eyes The idea is —when they cast glances, they took the pupil of the eye far away and exposed only the white portion of the eye The white of the eye resembles mother-o'-pearl which is used in drinking (particularly milk &c). तर्जनेषु in frightening a person they seemed as if to fetter him with the chains of the rays of their nails. They used the forefinger (तर्जनी) in chiding people Naturally their nails flashed. The rays are fancied to be पाशs with which to bind the person chid. कोपाभिनयेषु—when a person is angry or wants to convey that he is angry, he knits his brows. चतुर...विकारान् in their clever movements they seemed to scatter about emotions. Their various movements caused the spectators to be roused to various emotions.

P 65 ll. 1-9 अन्यत्र विलेसु The principal sentence is अन्यत्र राजमहिष्य विलेसु वेत्रिणा वेत्रेण वित्रासिता जना तै दत्त अन्तराल यासाम् for whom room was made by people that had been terrified away by the cane of the warders or chamberlains A cane is the symbol of the authority of a कञ्चुकिन् Note 'आचार इत्यवहितेन मया गृहीता या वेत्रयष्टिरवरोधगृहेषु राज्ञ ' शाकुन्तल II This and the following adjectival clauses qualify राजमहिष्य म्रियमाण धवलातपत्राणा वन (समूह) यासु over whom was held a forest of white parasols कल्प द्रिय wandering under the tree of paradise The queens resembled the nymphs of the woods स्कन्धयो उभयपालीभ्या लम्बमान लग्न उत्तरीयं तस्मिन् लग्नौ हस्तौ यासाम् whose hands clung to the waving upper garment hanging down from both sides of their shoulders लीला प्रङ्खल who swung as if mounted on a swing in a play The shawls of the queens when they danced fluttered on their shoulders and they tried to hold them with both their hands This looked as if they held the ropes of a swing with their hands कनककेयूरकोट्या पाट्यमाने पट्टांशुक तेन उत्तरङ्गा that were waving because the fine cloth they wore was torn by the ends of the golden armlets तरङ्ग चक्रवाका तै सीमन्त्यमान स्रोत यासाम् (rivers) the water of which was separated into two by the चक्रवाक birds that floated in them सीमन्त्यमान (from the noun सीमन्त) pr p of the passive of the denominative verb सीमन्तयति The golden armlet was like चक्रवाक, the fine cloth was like the stream and the queens therefore resembled rivers उद्धूयमाना (being waved) धवला चामरसग्रा तस्यां इव त्रिकण्टक तस्मिन् वलिता (turned) विकटा कटाक्षा यासाम् हसै आकृष्यमाण नीलोत्पलवन यासु सरस lakes त्रिकण्टक an ear-ornament containing three gems 'त्रिकण्टकस्तु यत्र स्यात्त्रिभी रत्नैर्न भूषणम्' quoted by the com Their chowries stuck to their ear ornaments When this happened they looked at the ornaments to disentangle them The ladies were like lakes Their dark eyes resembled blue lotuses and the ornaments with three gems resembled हंसs with their two feet and long beak and the white chowries resembled the white body of the swans The resemblance may also be due to the red colour of the gems and the redness of the feet and beak of राजहंसs 'राजहंसास्तु ते चञ्चुचरणैर्लोहितै सिता ' इत्यमर चलन्तौ चरणौ ताभ्या च्युत अलक्तक तेन अरुणा स्वेदशीकरा तै सिच्यमाना भवनहंसा याभि . सञ्चारागेण रज्यमानमिन्दुबिम्ब यासु कौमुदीरजन्य nights of the full moon in कार्तिक (which is in शरद्) In शरद् moonlight is at

its best The fair queens were कौमुदी nights, the white हंस like the moon s disc and the sweat reddened by lacdye like the glow of evening कण्ठ निहित मालनकाञ्चीगुण वेन अञ्चित (bent) कञ्चुकी तस्य विकारा तै आकुञ्चिता भ्रुव यासाम् The queens put their golden girdles round the neck of the chamberlain and bent him The कञ्चुकिन् made contortions when so treated, at which the women knit their brows (in derision) वागुरा net प्रसारितौ व इुपाशौ यामि The out-stretched arms resemble the cords of the net (of love)

P 65 ll 10 22 सर्वतश्च राशय स्त्रैणम् bevy of women 'स्त्रीपुंसाभ्यां नञ्स्नञौ भवनात्' पा 4 1 87 रागमयी full of राग (red ness, love) शुद्दोण perfect of शोण् I P to become red मङ्गलकल शमय —jars full of water are looked upon as a good omen विक्षेप tossing Their tender arms resembled the filaments of lotuses विलासस्मिते —Their flashing smiles appeared like the flashes of lightning The word काल means time (such as day &c) or dark ' With the last meaning there is a विरोध in saying that काल became तडिन्मय (bright) Both smiles and lightning are bright अंशुभि = किरणै कृष्ण वासरा the days seem ed as if dappled कृष्णसार (1) spotted antelope, (2) dark and variegated शिरीष पूरै by the bunches of शिरीष flowers used as ornaments of the ear The शिरीष is a very delicate flower and used as ear-ornament See शाकुन्तल I 'अवतंसयन्ति प्रमदा दयमाना शिरीषकुसुमानि' हरिता (green) छाया (कान्ति) यस्य आतप daylight विसस रिक्षम् the sky seemed as if full of collyrium by the sprays of तमाल in the braided hair becoming loose (by dancing) The तमाल leaf is dark and was used as decoration for the hair 'धम्मिल्ल संयता कचा' इत्यमर हस्तकिसलयै —their hands were delicate like tender leaves माणिक्ये षा by the radiance of the rain bow in the gems. चाषपत्रमया full of the wings of चाष (blue jay) The sun's rays falling upon the gems of the women gave rise to rain bow colours. ग्रहगृहीता seized by a ghost निनर्तिषया with the desire to dance (निनर्तिषा noun from the desiderative base of नृत्) विपुस्फुर perfect of स्फुर् 6 P with वि to throb, to vibrate. कुबेरकोषा the treasures of कुबेर कुबेर is the lord of riches and treasures अलुप्यन्त were plundered Here Bana is probably ascribing to Harsha s father what Harsha himself did We are told by Hiouen Thsang that Harsha used to hold a quin quennial assembly at Prayāga and there distributed his accumu lated treasures to the poor and to the worthies of all religions

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'यस्य मन्त्रं न जानन्ति समागम्य पृथग्जनाः । स कृत्स्नां पृथ्वीं भुङ्क्ते कोशहीनोऽपि पार्थिवः ॥' VII. 148. 'मन्त्रमूलं यतो राज्यं तस्मान्मन्त्रं सुरक्षितम् । कुर्याद्यथास्य न विदुः कर्मणामा फलोदयात् ॥' याज्ञ० I. 344. वृत्तम् good conduct. यश... वर्धमाने who was cherished by his kindred like their own good name. पद्म वा पद् वा पद्मपाणि (बहुव्रीहि). गर्भेणाधत्त राज्यश्रियम् became pregnant with राज्यश्री. गर्भे...वसुधाम् as the form of नारायण produced the earth through गर्भ (*i. e.* हिरण्यगर्भ). We have seen above (p 263) that स्वयम्भू cast seed in water, which became an egg in which हिरण्यगर्भ was produced. This हिरण्यगर्भ in his turn created heaven and earth 'ताभ्यां स शकलाभ्यां च दिवं भूमिं च निर्ममे ।' मनु० I. 13 नारायण is identified in the मनुस्मृति with ब्रह्मा (see I. 10) If we take गर्भेणाधत्त in its ordinary sense (*viz.* 'conceived') it is difficult to point out the particular story to which Bāna alludes. We may explain thus —the whole universe at the time of प्रलय lies in नारायणोदर and comes out of it at the time of creation, so पृथिवी is in the गर्भ (उदर) of नारायण.

P. 66 ll. 3-8 पूर्वेषु.. राजत. The principal sentence is (देवी यशोमती) प्रसूतवती दुहितरम्. दीर्घ ..सरसी as the lake gives birth to a lotus plant that has long and red stalks and roots. दीर्घाणि रक्तानि नालानि नेत्राणि (मूलानि) च यस्याः (with उत्पलिनीं). This and the adjectives in the following clauses apply to दुहितरं also. दीर्घरक्ते नालवत् नेत्रे यस्याः whose eyes were red and long like a lotus-stalk. Redness of the corner of the eye was looked upon as a sign of beauty. हंसैः मधुरः स्वरः यस्मात् (with शरदम्), हंसवत् मधुरः स्वरः यस्याः (with दुहितरम्). कुसुमैः सुकुमाराः अवयवाः भागाः यस्याः (वनराजिम्); कुसुमवत् सुकुमाराः अवयवाः करादयः यस्याः (दुहितरम्). Read वनराजिं for वनराजिम्. मधुश्रीः vernal beauty. महाकनकेन (grains of gold) अवदाता (resplendent), महाकनकवत् अवदाता. The com. says 'महाकनके [illegible] बहुधारा वसुवृष्टिः । तद्वं च महाम्बुदवृष्टनाय दिवा पतति ।'. वेला the shore of the sea. The sea is called रत्नाकर. सहस्रनेत्रः इन्द्रः तेन दर्शनं यस्य दोहदम्; सहस्रनेत्रैः दर्शनस्य दोहदम्. शची is the wife of इन्द्र. अहल्या the wife of the sage गौतम was seduced by इन्द्र who assumed the form of the sage. For this the sage cursed अहल्या to be a stone and इन्द्र had a thousand marks on his body, which were afterwards turned into eyes. See रामायण I. 48 and VII. 30 for the story. The शतपथब्राह्मण contains the story '[illegible]' (see Eggeling's translation [illegible]) III. 3. [illegible] कुमारिल in his तन्त्रवार्तिक explains this story along with others in a rationalistic manner. [illegible]

(पर्वते , राजभि) अभ्यर्थिताम् solicited, wooed गौरी = पार्वती मेना the wife of हिमालय See above p 241 (notes) as to the birth of पार्वती एकावली a single string of pearls 'एकावल्येकयष्टिका' इत्यमर

P 66 ll. 9-16 असिन्नेव पिंतवान् The principal sentence is असिन्नेव तु काले यशोमत्या भ्राता सुतम् भण्डिनामानमनुचर कुमारयोरर्पितवान् अष्ट देशीयम् about eight years old The affixes कल्प, देश्य and देशीय are added in the sense of 'a little less than' 'ईषदसमाप्तौ कल्पब्देश्यदेशीयर' पा 5 3 67 उद्धूयमान कुटिल काकपक्षकशिखण्ड यस्य The अमरकोश gives काकपक्षक and शिखण्डक as synonyms. Therefore we may take शिखण्ड as meaning 'tuft of hair' and काकपक्षक as 'the side locks of hair on the temples' खण्डपरशो (शिवस्य) हुङ्कारेणाग्नि तस्य धूमलेखा तया अनुबद्ध मूर्धा यस्य खण्ड जातम् who looked like Cupid born again with his head encircled (अनुबद्ध) by the streak of smoke of the fire of Sivas wrath The boy was handsome and had dark curling hair The poet fancies him to be मदन with धूम on his head धूम is dark and waving मदन wanted to help the gods against the demon तारक who was to be killed by the son of शिव In order to induce शिव to marry पार्वती, Cupid was about to shoot his flowery arrow, when Siva came to know Cupids intention and in wrath burnt him to ashes by the fire from his third eye Compare कुमारसम्भव III 'क्रोध प्रभो संहर संहरेति यावद्गिर खे मरुता चरन्ति । तावत्स वह्निर्भवनेत्रजन्मा भस्मावशेष मदन चकार ॥' त्रिकण्टके मुक्ताफल तस्य आलोक (light) तेन धवलित तेन सद्द दर्शयन्तम् who exhibited as it were the compound *avatara* of Vishnu and Siva For त्रिकण्टक as an ear-ornament, see above p. 267 This refers to the mythological story that विष्णु is dark in colour and शिव bright पीने प्रकोष्ठ (fore-arm) प्रतिष्ठित पुष्पलोहस्य वलयं यस्य The com says 'पुष्पलोह मणिभेद ' क्षत्रस्य क्षपणे क्षीण परशु तस्य पाश तेन चिह्नित marked with the ring of the axe that had been worn away in destroying the क्षत्रिय्स The idea is that in killing the क्षत्रिय्स the blade became worn out and what remained was the iron ring behind the blade The वलय resembled the ring of the परशु thus worn away बाण very frequently refers to the story of the slaughter of the क्षत्रिय्स by परशुराम *Vide* p 181 above परशुराम killed कार्तवीर्य for carrying away the cow of his father जमदग्नि The sons of कार्तवीर्य killed जमदग्नि in the absence of परशुराम परशुराम on knowing this took the vow of exterminating the क्षत्रिय्स and fulfilled it 21 times. कण्ठसूत्रे ग्रथिता भङ्गुरा (कुटिला) प्रवालाङ्कुरा (coral) यस्य उर काठिन्येन खण्डितानि नरसिंह नखरस्य खण्डानि येन The corals were red and curved They

are fancied to be the pieces of the nails of नरसिंह which stuck to the chest of हिरण्यकशिपु. प्रवाल is worn as an auspicious thing गृहीत जन्मान्तर येन The boy looked like हिरण्यकशिपु born again As हिरण्यकशिपु persecuted his son प्रह्लाद who was a devotee of विष्णु, the latter assumed the man lion form and killed हिरण्यकशिपु The story is given in the भागवतपुराण (VII) शैश इम्भम् even in boyhood he bore himself proudly. बीज द्रुमस्य—being a boy yet, he is styled 'the seed of the tree of valour' अनुचर कुमारयो as an attendant of the two princes (राज्यवर्धन and हर्ष).

P. 66 ll 17-22 अवनि बभूवतु . तस्य refers to भण्डि. ईश्वरस्य =शिवस्य तुल्य . सौत् he looked upon (his two sons and the third Bhandi) equally i. e he bestowed equal care on all the three दर्शन means also 'sight ' शिव saw with the third eye as well as with the other two ईश्वरस्य applies to the king also सकल .. दायिनौ applies to राजपुत्रौ and मधुमाधवौ तेन=भण्डिना प्रकृतिदक्षिणेन courteous by nature (with तेन); blowing from the south by nature (with मारुतेन). मधुमाधवौ—चैत्र and वैशाख, the months of spring 'मधुश्च माधवश्च वासन्तिकावृतू' तै. सं 4 4, 11 1 मलय is one of the seven principal mountains of India. It is to be identified with the southern portion of the ghauts running from the south of Mysore and forming the eastern boundary of Travancore मधुमास and मलयमारुत are both excitants of Love. The seven कुलपर्वत्s are 'महेन्द्रो मलय: सह्य: शुक्तिमानृक्षपर्वत । विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वता: ॥' वायु० 45 88 Compare for the श्लेष on दक्षिण and the idea also 'उत्पादयति लोकस्य प्रीतिं मलयमारुत । ननु दाक्षिण्यसम्पन्न: सर्वस्य भवति प्रिय ॥' काव्यादर्श II 174 अपरे सह वर्धमानौ growing together with the joy of the subjects, as if it (joy) were another brother (of the two princes हर्ष and राज्यवर्धन) The idea is that as the princes became endowed with youth and all the esteemed qualities of young princes, the joy of the people also grew *pari passu* The adjectives from स्तम्भौ to स्तूपौ apply to the princes and to सन्निवेश. स्थिरौ ऊरुस्तम्भौ (ऊरू स्तम्भौ इव) ययो whose pillar like thighs were firm (with princes), स्थिरा उरव स्तम्भा ययो: whose pillars are firm and big (with सन्निवेशौ) पृथु प्रकोष्ठ: ययो: (applies to both) प्रकोष्ठ. the forearm, the room near the gate or a quadrangle दीर्घौ भुजार्गलौ ययो that had long bar like arms A city gate has large bars to fasten it विशाल उर कपाटं ययो: whose chest was broad like the panel of a gate. The word is कपाट, but is also written as कवाट 'कं शिर पाटयति प्रविशताम्' क्षीरस्वामी.

प्रांशु (tall) साल (rampart) तद्वत् अभिरामौ (charming), प्रांशुसालेन अभिरामौ (with सन्निवेशौ) 'प्राकारो वरण साल' इत्यमर साल is also a tree. महा वेश the site of a large city सर्व क्षमौ capable of giving shelter to all people (applies to both)

P 66 l 23—P 67 l 9 अथ चन्द्र जग्मतु The principal sentence is अथ राज्यवर्धन इति हर्ष इति सर्वस्यामेव पृथिव्यां द्वीपान्तरे ष्वपि प्रकाशता जग्मतु चन्द्र निरीक्ष्यौ—they (the princes) were charming and not to be gazed at They overpowered the world by their valour and their fame resembling flashing moonlight and therefore were like the sun and the moon स्फुरन्ती ज्योत्स्ना तत्सदृश यश (द्वयोरपि धवलत्वात्) प्रतापश्च ताभ्या आक्रान्त भुवन याभ्याम् The moon is अभिराम, while the sun is दुर्निरीक्ष्य स्फुरन्ती ज्योत्स्ना यश इव प्रतापश्च (heat) ताभ्यां &c The भुवनs are either three or fourteen. अग्नि भूती the princes were like fire and wind acting in unison and manifesting their effulgence and force If fire and wind combined the devastation wrought by them would be appalling शिलाभि कठिन कायबन्ध ययो (with हिमवत् and विन्ध्य), शिलावत् कठिन (with princes) अचलौ—never wavering, mountains महा योग्यौ like two big bulls, they were fit for कृतयुग The two princes were so righteous that they were fit to live in कृतयुग (the age of virtue, see above p 235 notes) Bulls are fit to carry the yoke (युग) There is another suggestion वृष also means 'धर्म' 'शुक्रले मूषिके श्रष्ठ सुकृते वृषभे वृष' इत्यमर धर्म is fit to live in its entirety in कृतयुग only हरि (अश्व) वाहन ययो तौ हरिवाहनौ विभक्त शरीर ययो तौ ॰शरीरौ—who rode horses and had well proportioned bodies हरि means सूर्य and विष्णु also Mark the numerous senses of हरि 'यमानिलेन्द्रचन्द्रार्कविष्णुसिंहांशुवाजिषु । शुकाहिकपिभेकेषु हरिर्ना कपिले त्रिषु' इत्यमर हरिवाहने विभक्त शरीर ययो (अरुणगरुडौ) whose bodies are assigned for carrying the sun and Vishnu अरुण is the charioteer of the sun and गरुड is the vehicle of विष्णु उपेन्द्र विष्णु नागेन्द्रगतौ—the princes rode the best of elephants Or their gait was like that of the best of elephants (नागेन्द्रस्य इव गत ययो) Both इन्द्र and विष्णु are नागेन्द्रगत इन्द्र rides the best of elephants (ऐरावत) विष्णु sleeps on शेष (the best of serpents) 'गजेऽपि नागमातङ्गौ' इत्यमर कुण्डल धरौ the princes wore ear rings and diadem कर्ण, who had a कुण्डल and कवच given to him by the sun from his very birth is a type of charity Indra (who was careful to guard his son अर्जुन) came to Karna disguised as a ब्राह्मण and begged of him his कुण्डल and कवच and got them इन्द्र being pleased with his liberality gave him a शक्ति. See pp 9 and

154 (notes) अर्जुन was called किरीटिन् See विराटपर्व 43 'किरीट सूर्यसकाश भाजते मे शिरोगतं । 129 इन्द्रदत्तमनाहार्यं तेनाहुर्मां किरीटिनम् ।' 130 सर्वतेजस्विनाम् of all luminaries, of all spirited persons उदयास्तमयी rising and setting prosperity and decline अमान्तो कुटीरके who on account of their great pride could not contain themselves in the hut of the earth hemmed in (सङ्कट) by the restraint of the bolt in the shape of the shores that are near it अमान्तौ pr p of मा with the negative particle आसन्ना वेला एव अर्गल तेन निरोध तेन सङ्कट कु पृथ्वी एव कुटीरक The earth is bounded by the shores of the sea, and therefore it fell short of their ambitions मान also means 'size' कुकुटीरक also means 'wretched hut' In a wretched hut even an ordinary man cannot contain himself तेज मानौ who disliked even their shadow falling away from light The shadow of an object naturally falls in the direction opposite to that from which a light comes They being तेजस्विन् desired that everything that was theirs (even a shadow) shoud be तेज संमुख and not पराङ्मुख जुगुप्समानौ—pr p of the desiderative base of गुप् (though there is no sense of desire) 'गुप्तिज्किद्भ्य सन्' पा० 3 1 5 (गुपेर्निन्दायाम् । जुगुप्सते) स्वात्म लज्जमानौ The idea is that they could not bear even this that their image should be reflected in the toe nails of others (and thus it might appear that they were bowing at the feet of others) The idea is similar to 'य करधौतासिप्रतिबिम्बितेनात्मनापि &c' (p. 57 text) भङ्गन (1) by the curling, (2) defeat or running away चूडामणौ—the idea is —when the umbrella (one of the insignia of sovereignty) was held over them it was reflected in their crest jewel and thus a second umbrella seemed to exist. They could not tolerate the existence of a second umbrella (a rival emperor) and therefore felt ashamed even when a second umbrella existed in reflection only षण्मुख कार्तिकेय —the son of शिव स्वामिन् is one of the names of कार्तिकेय असुखायमानौ श्रवणौ ययो The idea is that they wanted the term स्वामिन् (lord) to be applied to themselves alone and could not bear that any one else (even the god स्कन्द) should be so called कार्तिकेय or स्कन्द is the Mars or god of war of Indian mythology Most of his epithets have reference to the circumstances of his birth. शिव cast his seed in Agni who unable to bear it, cast it into the Ganges It was then transferred to the six कृत्तिकाs, each of whom bore a son. The six sons were then mysteriously combined into one with six mouths He was the commander of the gods against

the demon तारक whom he slew See रामायण बालकाण्ड 36 and 37, कथासरित्सागर III 6 and बृहत्कथामञ्जरी III 1 142 ff प्रतिपुरुष (1) reflection (2) rival. सन्ध्या साञ्जौ Even in folding their hands at the morning and evening adoration their heads ached. शूलायमानं उत्तमाङ्ग (शिर) येषाम् To fold the hands is a sign of *humility and submission They had to fold hands in* सन्ध्यावन्दन Even this caused them headache जल हृदयौ their hearts were pained even by the bow borne by the cloud They could not tolerate anyone wielding a bow and hence were distressed when they saw the rain bow in the cloud दोदूयमान pr p of the intensive base of दू The reading दोधूयमान is not so good as दोदूयमान It would mean 'whose hearts were shaken' आले पतिभि by the kings painted in pictures. They were accustomed to the fact that ordinary rulers bowed at their feet परिमित मण्डल (disc) तेन सन्तुष्टम् The sun has only a limited मण्डल (disc), they wanted an unlimited मण्डल (sphere of influence extending over numerous neighbouring and distant kings) The कामन्दकीय नीतिसार (in the 8th *sarga*) gives the views of several authors on the number of kings constituting a मण्डल Ordinarily मण्डल comprises twelve near and distant kings 'इतिप्रकार बहुधा मण्डल परि चक्षते । सर्वलोकप्रतीत हि स्फुट द्वादशराजकम् ॥' का 8 41 See the मिताक्षरा on याज्ञवल्क्य० I 345 'अरिर्मित्रमुदासीनोऽनन्तरस्तत्पर पर । क्रमशो मण्डलं चिन्त्य सामादिभिरुपक्रमै ॥' भूभृता (पर्वतेन मन्दरेण) अपहृता लक्ष्मी यस्य In churning the ocean the gods made मन्दर the churning handle 'मन्थान मन्दर कृत्वा नेत्र कृत्वा तु वासुकिम् । मथ्यताममृत देवा साहाय्ये मय्यव स्थिते ॥' विष्णु० I 9 76 लक्ष्मी was one of the 14 jewels churned out The princes (हर्ष and राज्य०) never allowed any भूभृत् (king) to carry off their लक्ष्मी (glory) and therefore laughed at the ocean that allowed its लक्ष्मी (the goddess) to be carried off by a भूभृत् (mountain) For क in ०लक्ष्मीक see above p 264 अकृत विग्रह (शरीर) येन A powerful person would offer विग्रह (battle), the wind though powerful offered no विग्रह (it had no body) चमरीणां बालव्यजनेन वीजित तेन चमरी deer, of the tails of which chowries are made are to be found in the Himālayas The चामर is an emblem of sovereignty Therefore they could not bear that the mountain should be fanned by the tails of चमरीs जल ० शिखमानौ—conches are found on the seashore Conches were blown by great warriors only There is perhaps another idea. शङ्ख is one of the nine निधिs They could not allow शङ्ख (treasure) to remain with जलधि The author perhaps intends also a

picturesque effect. शङ्ख and जलधि are words meaning enormous numbers. 'लक्षं च नियुतं चैव कोटिरर्बुदमेव च। वृन्दः खर्वो निखर्वश्च शङ्खपद्मौ च सागरः। अन्त्यं मध्यं परार्धं च दशवृद्ध्या यथाक्रमम्॥'. शङ्ख may also refer to the figures of conches on their hands and feet which were indicative of sovereignty. चतु...सहमानौ—वरुण (प्रचेतस्) is the lord of the ocean in mythology. हर्ष's sovereignty extended over the earth bounded by the four oceans. Hence he was styled चतुः..पति. वरुण also is ०पति. अनपहृतानि छत्राणि येषाम्. विगता छाया (shade; splendour) येषाम्. Parasols shade one from the sun. Though they did not carry away the parasols of kings whom they vanquished, they made them विच्छाय (*i. e.* void of splendour; void of shade against the sun). There is an apparent contradiction which is removed by taking the other sense of छाया. साधु...क्षरन्तौ they were pleased with (*i. e.* they bestowed favours upon) the good, though not courted by them (the good), and poured nectar (sweet words) with their lips on them. There is another meaning due to श्लेष, which gives rise to विरोधाभास. प्रसन्ना means 'transparent and fragrant wine'. मधु means 'wine'. 'Even on good (*i. e.* teetotallers) people they poured wine with their lips, they having not partaken of fragrant wine.' 'गन्धोत्तमा प्रसन्नेरा कादम्बर्यः परिस्रुता' इत्यमरः. वंशः (1) family; (2) bamboo. ऊष्मणा (1) by their pride; (2) by heat. म्लानि (1) decline; (2) withering. दूरस्थितानपि—The force of अपि lies in this—if bamboos were to be destroyed fire would have to be brought near them; but the two princes brought about the decline of even *distant* kings. दिवसे दिवसे अनुदिवसं (अव्ययीभाव). खड्गाभ्यासेन श्यामिका (darkness) तया कल्मषितम्. अशेषं राजकं (राज्ञां समूहः) तस्य प्रतापः एव अग्निः तस्य निर्वापणं तेन मलिनम्. 'अथ राजकम्॥ राजन्यकं च नृपतिक्षत्रियाणां गणे क्रमात्' इत्यमरः. Their hands were darkened by the practice of sword play. That darkness is fancied to be due to the extinguishing of the fire of the prowess of kings. व्यायामकालेषु at the times of (martial) exercise. धीर deep. आसन्नोपभोगात् from (*i. e.* in expectation of) enjoyment that was near (*i. e.* that was to take place a short while afterwards) दिग्...स्वनौ—the twang of their bows spread in all directions. The author fancies that the twang was the talk of the princes with the damsels (the quarters). They would also partake of nourishing fool after exercise. आसन्न may also refer to what is near (in the past), the idea being that they indulged in talk with the *Digvadhus* after dallying with them.

But this is not so good as the first आविर्भूत शब्दस्य प्रादुर्भाव यशो —whose names became known द्वीपान्तरेषु—The द्वीपs are either spoken of as seven (जम्बु, प्लक्ष, शाल्मल, कुश, क्रौञ्च, शाक and पुष्कर) or eighteen See विष्णुपुराण II 1 11 ff and व्यासभाष्य on योगसूत्र III 25 (for सप्तद्वीपा वसुमती) and रघुवंश for 'अष्टादशद्वीपनिखातयूप' 6 38

P 67 ll 10–22 एकदा दिदेश भुक्तवान् that had taken his dinner प्रथम कृत्वा good servants the first essential of sovereignty, are difficult to obtain For the seven *angas* of राज्य see above p 237 प्रायेण क्षुद्रा generally mean persons, being agreeable in company, make the king their wealth, like atoms The idea is that mean persons are agreeable to whatever the king says when they are in his company and thus by flattery make him the source of wealth to themselves There are double meanings It is the atoms that produce the पार्थिव द्रव्य (earthy substance) Atoms also are क्षुद्र (very minute) द्रव्य and समवाय are technical words in the न्यायवैशेषिक philosophy The द्रव्यs are 'पृथिव्यप्तेजोवाय्वाकाशकालदिगात्ममनांसि नवैव' समवाय is one of the seven categories of the न्यायवैशेषिक system 'द्रव्यगुणकर्मसामान्यविशेषसमवायाभावा सप्त पदार्थाः' समवाय is defined as 'नित्यसम्बन्ध समवायोऽयुतसिद्धवृत्ति' i e it is an inseparable connection of such things as the whole and its parts qualities and actions and their abode &c Action is produced in the atoms by the will of God, two परमाणुs give rise to a द्व्यणुक and three द्व्यणुकs to a त्र्यणुक and so on when the earthy and other substances are ultimately evolved The परमाणुs are the causes of द्व्यणुक &c and between these latter and the परमाणुs there is समवाय So सम भूय means (in the case of atoms) being favourable to समवाय' (i e entering into समवाय relation with their effects the द्व्यणुक &c) क्रीडारसेन on account of their liking for play नर्तयन्त making to dance बालिशा (1) children, (2) triflers Children in play make the peacock dance Rogues in whose hands the king becomes a puppet, make him dance (act) as they please The com gives another sense of मयूर 'धूर्तजनयोग्यो हास' But this is not absolutely necessary दर्पण पल्लविका rogues having entered into the heart (i e having secured influence over the prince s mind) transfer their disposition to him, as in a mirror In a mirror also tendrils transfer bodies (i e the forms of tendrils are reflected) 'पल्लविको विट' क्षीरस्वामी The शब्दकल्पद्रुम gives वेदयापति as the meaning of पल्लवक and कामुक as the meaning of पल्लविक

विप्रलम्भका deceivers, impostors मिथ्यादर्शनै (1) by false sights, (2) by false doctrines असद्बुद्धि (1) ideas about things that have no existence (असत् अविद्यमानस्य बुद्धि, with स्वप्न), (2) false notions Impostors warp the mind of the prince with false doctrines, dreams delude us by presenting things to our vision that do not exist गीत वातिका rogues, not being watched, bring about intoxication by singing, dancing and laughter उपेक्षिता वातिका विकारा —as diseases of wind when neglected bring on madness वात is one of the three humours of the body (वात, पित्त and कफ) A mad man sings, dances and laughs तृष्णावन्त (1) thirsty, (2) greedy (for wealth) अकुलीना (1) not lying on the earth, (2) low born न शक्यन्ते ग्रहीतुम्—(1) cannot be seized, (2) cannot be reconciled The चातक bird always feels thirst because it cannot drink the water on the earth, but subsists on a few drops from the cloud Sailing as it does through the sky (कौ पृथिव्या लीनो न भवति इति अकुलीन) it cannot be seized मानसे (1) in the मानस lake, (2) in the mind स्फुरन्तम् (1) moving about, (2) appearing जालिका (1) fishermen, (2) cheats जालेन चरतीति जालिक Fishermen catch fish in the मानस lake. Cheats are so clever that they grasp the thought (of the prince) the moment it rises in his mind Ordinarily one's thoughts are understood by their effects यमपट्टिका —those who exhibit canvas on which are drawn the torments of Hell inflicted by Yama on sinners See मुद्राराक्षस Act I where we have a person showing यमपट अम्बरे (1) on canvas, (2) in the sky उद्गीतका who sing loudly Rogues draw painting in the sky *i e* build castles in the air, represent to the king as possible what is impossible. शल्यम् (1) the point of an arrow, barb, (2) pain अतिमार्गणा (1) very keen *arrows* (2) *importunate in their* demands अभिषङ्ग contact उपधाभि परीक्षितौ tested by trials of honesty 'उपधा धर्माद्यैर्यत्परीक्षणम्' इत्यमर The अर्थशास्त्र of कौटिल्य contains a chapter styled 'उपधाभि शौचाशौचज्ञानममात्यानाम्' (I 6) and details four kinds of उपधा called धर्मोपधा, अर्थो°, कामो° and भयोपधा विक्रान्तौ valiant अभिरूपौ handsome or learned मालव पुत्रौ sons of the king of Malava or Rajputs from Malva. मुजा रिक्तौ not separable from my body like my two arms (*i e* I regard them as my own body) कुमारगुप्त°—*for these see* Introduction. भव भवितव्यम्—You two should not behave towards them on the same footing as other attendants

P 67 l 22—P 68 L 17 नचिरात् ददातु The prin

cipal sentence is नचिरात् राज्यवर्धनहर्यौ प्रतीहारेण सह प्रविशन्त अग्रतो ज्येष्ठ कुमारगुप्त (p 68 l 9) पृष्ठतस्तस्य यनीयास माधवगुप्त ददृशतु प्रविशन्तम्—this and the following adjectives in the accusative qualify कुमारगुप्त below अग्रतो ज्येष्ठम्—the eldest of the two brothers was in front, as was proper अष्टादशवर्षाणि वय यस्य अतिखर्वम् very low in stature अति वींम् who, with heavy steps, as if steadied the earth that was unsteady on account of being transferred to numerous kings The earth has passed through the hands of several kings and so is चञ्चल like लक्ष्मी नृपतिषु सञ्चरण तेन चला C and T translate which trembled with the movements of numerous kings' This is not so striking as the sense given by us अनवरताभ्यस्त लङ्घन (leaping) तेन घन उपचय (growth or mass) यस्य एतादृश मांसं तेन मेदुरात् (fat) अन भासमानम् endowed with a pair of very thin shanks (जङ्घा) issuing from the knee joints that were not prominent and that (therefore) appeared as if to fall down from a pair of thighs that were plump with hard flesh of tough growth due to leaping constantly practised His thighs were muscular and round, while the knee bones were not prominent (as they would be in the case of one who was not muscular) and his legs were thin The shanks therefore appeared to jump out of his rounded thighs उल्लिखिताभ्यां पार्श्वाभ्या (sides) प्रकाशित कृशिमा यस्य तेन (with मध्येन) सुरासुरै रमसेन (with force) भ्रमित वासुकि तेन घर्षण (rubbing) तेन क्षीणेन कुमारगुप्त had a waist the smallness of which was laid bare by his sides that were hollowed (being void of fatty layers) At the time of churning the ocean for the 14 jewels मन्दर became the handle and वासुकि was the rope See above (notes) p 275 The sides of मन्दर were scratched off by the violent rubbing of the rope Vasuki and so its मध्य became slight स्वामि यच्छन्तम् giving room to innumerable (tokens of) regard to be received from his master Even now it is usual to wear on the chest medals awarded to a person for excelling in anything C and T render 'offered room for unbounded feelings of respect for his master This is not good The poet is giving the good points in the physique of कुमारगुप्त and not the largeness of his heart The plural सम्भावनानाम् is also against the latter interpretation. निभृत क्षेपै by the quiet and graceful movements. One who swims has to move his arms backwards and forwards as in walking Youth is a period that can scarcely be crossed without pit falls वामकरे नक्र

(कन्द) यस्य मानिस्यं तस्य मरीचीनां मञ्जरी तस्याः जालमस्याः अस्तीति ज्वालिन्या (with ज्वालेनया). समुद्भिद्यमानः प्रतापानलस्य शिखाङ्कुरः यस्याः (with ज्वालेनया). अङ्कितः पीवरः प्रकोष्ठः यस्य. वामकर...प्रकोष्ठम् whose round fore-arm was marked by the line of the scar of the bow-string, the scar that had a pencil of rays from the ruby in the bracelet of the left hand and from which (therefore) the budlike flame of the fire of valour seemed to shoot forward. As to the wearing of वलय on the left forearm, see notes above p. 218. His forearm had a scar made by the bowstring and on the scar rays from the jewelled bracelet fell, which appeared like flames of fire. आलोहिनीम् slightly red. उच्चे अंसतटे अवलम्बते इति that hung down from his high shoulder. On his shoulder fell the reddish light of the jewel in his ear-ornament. It resembled the skin of the Ruru deer, which is worn across the chest and shoulder by a क्षत्रियब्रह्मचारिन्. Hence the word अभ्यस्तब्रह्मचर्यपरिग्रहाम्. See बौधायनगृह्य I. 2. 14 'कृष्णाजिनरौरवबास्ताजिनानि'. For a graphic description of the equipment of a क्षत्रियब्रह्मचारिन्, see उत्तररामचरित IV. 20. उन्नता कोटिः यस्य सः उन्नकोटिः केयूरः तस्य पत्रभङ्गे पुत्रिका तस्याः प्रतिबिम्बं गर्भे यस्य सः गर्भः, गर्भः कपोलः यस्य. इव रोहिणी यस्य. कपोलं मुखं—a face on the cheeks of which there was a reflection of a female figure drawn in lines on the armlets that had projecting points. His face was like the moon रोहिणी is said to be the special favourite of the moon. On his cheek there was the reflection of a पुत्रिका carved on the केयूर. The moon's heart thinks of रोहिणी. The star रोहिणी has flashing light, as the points of the केयूर flashed light. For क at the end of बहुव्रीहि compounds, see above p. 264. अलसया स्निग्धया च तारया (pupil) यस्य. लक्ष्म्याः [illegible] उपदिशन्ति पुण्डरीकाणि येषाम्. He had a downcast eye (by way of showing his humility) and therefore taught humility to lotus beds. लक्ष्मी is represented as standing in an expanded lotus. He, though desirous of लक्ष्मी (glory), had a downcast look and not an uplifted face like the lotuses. उत्तंसः crest, ornament worn on the crown of the head. [illegible] is a kind of red flower. [illegible] loyalty. रागः means 'redness' also. [illegible] (1) humility; (2) capacity to bend, flexibility. [illegible] [illegible] [illegible]—presented by all the bows that were afraid of being broken in their rage (i. e. their mental C[illegible]) with [illegible] But to connect separate words with part of a compound is rather unusual. The reading of a ms. of the Mss of B. '[illegible]' is much better, but seems to be

प्रदोषम् he as if laughed at the moon lit evening with its moon surrounded by a halo सपरिवेश क्षपाकर यसिन् The शेखर looked like the moon the white wreath like the halo and ग्रहवर्मा was like the moon lit प्रदोष आत्मरूपेण निर्जित (vanquished) मकरकेतु (मदन) तस्य करात् अपहृतेन विरचित वैकक्षविलास यस्य वैकक्ष्यम् a garland worn over the left shoulder and the right arm (like यज्ञोपवीत), hence a mantle. ग्रहवर्मा wore as an ornament a string of flowers on the left shoulder and under the other arm He was more handsome than मदन The bow of Cupid is flowery A bow is also borne on the shoulder By vanquishing मदन, ग्रहवर्मा took from his hand his flowery bow and wore it as a वैकक्ष्यक The word कर suggests another meaning One who is conquered has to offer tribute कुसुमसौरभगर्वेण भ्रान्त भ्रमरकुल तस्य कल प्रलाप तेन सुभग (applies to both ग्रहवर्मा and पारिजात) As he had a garland of flowers bees hovered round him, they must have done so round पारिजात पारिजात is one of the five trees of Paradise and was one of the 14 jewels churned out of the ocean जात श्रिया सह—ग्रहवर्मा had royal splendour from birth, पारिजात was produced (from the ocean) along with लक्ष्मी पुन मेदिनीम्—पारिजात was taken to Heaven when churned out and hence the words पुन &c Or there may be a reference to the story that कृष्ण had planted it in the garden of his beloved wife सत्यभामा नव हृदय —His heart was drawn by the curiosity to see the bride's face. One whose हृदय (i. e the upper part of the body) is drawn forward may fall on his face प्रत्यासन्न (near) रूप यस्य 'रात्रीनामुदयो रूपम्' इत्यमर

P 72 ll 15-28 राजा तु प्रविवेश द्वारस्य समीपे उपद्वारम् (अव्ययीभाव) माधव =वैशाख (वसन्त) यथाक्रमम्—ग्रहवर्मा embraced राज्यवर्धन first as the elder of the two नृपते प्रणयी a favourite of the king तात is often used as a term of address applied affectionately to any person, usually by a friend to a friend or by elderly persons to youngsters. राज्यश्रिया—(1) by राज्यश्री, (2) by royal glory घटितौ goes with कुसुमवंशौ It was राज्यश्री who by her marriage with ग्रहवर्मा brought about an alliance of the families of पुष्पभूति and मुखर तेजोमयौ—applies to both सोम० and पुष्प० सकलजगता गीयमान श्रुतिसुभगा आनन्दकारी गुणगण ययो —(1) whose many qualities, gratifying the ears of wise men, are sung by the whole world (with पुष्प०), (2) in which the many gratifying virtues of Mercury (बुध) and Karna are sung by the whole world (with सोम०) There is a further pun on the words गुण

(which also means 'threads, fibres') and वंश (bamboo) बुध was the son of the moon and कर्ण was the son of कुन्ती from the sun सोम seduced तारा wife of बृहस्पति and did not give her back Brahmā returned Tarā to बृहस्पति. तारा was pregnant and at the command of बृ॰ discharged the गर्भ upon reeds Both इन्दु and गुरु wanted the son. The gods asked तारा whose son he was, but she spoke nothing through shame The new born got angry, but ब्रह्मा intervened and drew from तारा the admission that he was the son of सोम, who said 'साधु साधु वत्स प्राज्ञोऽसीति बुध इति नाम चक्रे.' See विष्णु॰ IV 6 The birth of कर्ण from कुन्ती when she was a maiden is well known आदिपर्व 64 140 'सूर्याच्च कुन्तिकन्यायां जज्ञे कर्णो महाबलः । सहजं कवचं बिभ्रत्कुण्डलोद्द्योतिताननः ॥' (Kumbha. ed) प्रथममेव देवस—the qualities of ग्रहवर्मा had already made a great impression on the heart of प्रभाकरवर्धन. The कौस्तुभ, one of the fourteen jewels churned from the ocean, is worn on his chest (हृदय) by Vishnu 'कौस्तुभाख्यमभूद्रत्नं पद्मरागो महोदधेः । तस्मिन्हरिः स्पृहां चक्रे वक्षोऽलङ्करणे मणौ ॥' भागवत VIII The word is derived as 'कु भुवं स्तुभ्नाति व्याप्नोतीति कुस्तुभः समुद्रः तत्र भवः'. इदानीम्—now i e as a bridegroom परमेश्वरेण=(1) शिवेन, (2) प्रभाकरवर्धनेन Emperors had the titles परमेश्वर, महाराजाधिराज. See Introduction pp. XXIX and XXXVI Śiva has the moon on his head A bridegroom is to be honoured by the father in law समा वेला the auspicious time (fixed for the marriage ceremony) approaches कौतुकगृहम्—the house where the marriage thread (कौतुक) is placed on the wrist of the bridegroom before the actual marriage ceremonies Compare रघु॰ 8 1 'अथ तस्य विवाहकौतुकं ललितं बिभ्रत एव' दृशिताणि—the eyes of women fell on him The blue eyes resembled expanded blue lotuses. लङ्घयन् traversing, jumping over (the lotuses in the form of eyes)

P. 72 l 29—P. 73 l 9 अथ तत्र ददर्श The principal sentence is अथ तत्र वधूमपश्यत् इति परिवाराम्—this and the following accusatives qualify वधूम् इति धाराम् who was attended by several relatives (भ्रातृ), dear friends and her own people (i e, servants), mostly women. अरुण अंशुक नेत्र अवगुण्ठितमुखीं वधू—whose face was veiled by a red silken cloth The radiance of her face made the lamps pale before her The radiant glow of even also makes the lamps appear dim अरुण अवगुण्ठित नेत्र अवगुण्ठितमुखीं वधू (प्रभातसन्ध्या)—the beginning of which is covered by Aruṇa that resembles a red silken garment. Or we may divide अरुण अंशुक [illegible] इति [illegible]—The idea is that

she was not a grown up woman, but was almost a girl A de licate substance if closely pressed may break यौवन is fancied as afraid of hurting her by too close an embrace as she was so delicate साध्वसेन (भयेन) निरुध्यमान (restrained) हृदयदृश तस्मात् दु खेन मुक्तै —The sudden events of her marriage caused her heart to flutter and therefore she heaved sighs by way of relieving the pressure निभृतायतै secret and long She tried to keep her emotion to herself One who sorrows over anything heaves deep sighs The sighs which she heaved for relief are fancied to be due to her lamenting her maidenhood that was leaving her अत्युत्कम्पिनीं धार्यमाणाम्—her heart was in a whirl of emo tions, but she was kept motionless by bashfulness as if through fear of her falling down One who is trembling (in body) has to be supported (धार्यमाण) for fear of a fall We cannot take अत्युत्कम्पिनीम् as trembling in body with the princess हस्तम् and शशिनम् are to be connected with अवलोकयन्तीम् (she was look ing at her hand vacantly being absorbed in deep thought) ताम पक्ष which was the rival of red lotuses i e her hand was red आसन्न ग्रहण यस्य the grasping of which (in marriage) was near ताम पक्षम् (the moon) who is the enemy of red lotuses आसन्न ग्रहण यस्य whose seizure (by Rahu i e eclipse) was near रोहिणी is the favourite wife of the moon out of the 27 नक्षत्रs भय साम्— applies to both रोहिणी and वधू रोहिणी would tremble at the approaching eclipse of her lord चन्दनेन धवला तनुलता यस्या ज्योत्स्नादानेन सञ्चित लावण्य यस्य the loveliness of which is accumulated by the gift of moonlight कुमुदs thrive in moonlight The inside of the कुमुदिनी would be white कुसु हारिणीम्—she (वधू) was spreading about the perfume of flowers वसन्त is the season of flowers नि श्वासपरिमलेन आकृष्ट मधुकरकुल यया Her fragrant breath drew round her a swarm of bees मलयमारुत— the breezes from the Malaya mountain are charged with the perfume of sandal कृत सरणाम् (1) who did what Love dictated (with वधूम्), (2) who was followed by Cupid i e मदन acted as his wife रति dictated, कृत कन्दर्पेण अनुसरण यस्या (with रतिम्) Or we may dissolve कृत कन्दर्पस्य अनुसरण यया The bride was as handsome and loving as रति, the wife of मदन and is therefore fancied to be रति born again C and T translate 'love followed in the train of one who seemed a reborn Rati' This is not clear मदन was born again and so Rati is fancied as following him in that respect प्रभा

माधुर्यैः—these five are to be connected respectively with the *ratnas* 'कौस्तुभ...मृत.' अपरा...श्रियम् she was as if another श्री (लक्ष्मी) formed by the ocean out of wrath against the gods and demons. The author here mentions six out of the fourteen रत्नs churned out of the ocean. There is an emphasis on the word श्री. राज्यश्री can naturally be called श्री. अपराम्—this word is used because there was one already pro duced at the churning. The ocean, being a mine of jewels, can produce fresh ones though fourteen were already taken away by the gods and demons. The anger of the ocean is due to his being deprived of the *ratnas*. स्निग्धेन...तंसाम् affectionate young maids (बालिका+लोक) made for her an ear-ornament with the rays of pearls as if with clusters of white सिन्धुवार flowers. सिन्धु (न्दु) वार is a plant called in Marathi निगडी. स्निग्धेन...लोकेन may also mean 'by the glossy soft light' (०आलोकेन). कर्णाभरणमरकतस्य प्रभा हरितशाद्वलं इव; ०मरकतप्रभासदृशं हरितशाद्वलम्. कर्णा...च्छायाम who as if removed (*i. e.* rendered imperceptible) the lovely (हारिणी) beauty of her eyes by her broad cheeks on which there fell the lustre of the emerald of her ear-ornament, resembling a green meadow. स्थली means a plot of ground. हारिणी=हरिणसम्बन्धिनीम्. So the words suggest another sense 'who entertained the eyes of deer with a plot of ground covered with green grass' (resembling emerald). अधोमुखी—through bashfulness she hung her head. कृत. मुखोन्नमनप्रयत्नः येन—her friends tried to raise her face; in her heart also she wished to raise her face (to see the bridegroom). वर...कुत्र्म् her friends were absorbed in looking at the wonderful bridegroom; her heart fluttered to look &c. हृदय निर्भर्त्सयन्तीम् she censured her heart for its cowardice in not succeeding in raising her face to see the bridegroom, though she so much desired to raise it.

P. 73 ll. 10-23 प्रविशन्त...विलासवत्सु: वध्वा समर्पितम् handed over (to Cupid) by the bride. जग्राह कन्दर्पः Cupid seized him *i. e.* he became enamoured of the bride. A thief is handed over to proper custody and is held fast by the custodian. दरिहासेन स्मेराणि (smiling) कुसुमानि दामानाम्. अतिनिपुणम् very cleverly. इतः परिमलम (शिरसा) अनुकृतः धवलिमेव यथा. अगारम्—connect this with वेदीम्. भव नम् and the following clauses in the accusative qualify वेदीम्. नव...भवनाम् (1) brilliant with fresh white-wash, (2) white like fresh chunam (with उपचाराम्). सुधा may, in the latter case, also mean 'nectar', which is also white. सुधार-

शैलस्य हिमालयस्य उपत्यका (a land at the foot of a mountain) 'उपाधिभ्यां त्यकन्नासन्नारूढयो' पा 5 2 34 (संज्ञायामित्यनुवर्तते। पर्वतस्यासन्नस्थलमुपत्यका आरूढ स्थलमधित्यका। सि कौ) भूभृद्भिः (1) by kings, (2) by mountains सेक दन्तुरे that bristled with barley shoots that looked soft on account of the sprinkling of water पञ्चास्यै with five mouths or lion shaped कोमल चित्रैः variegated with soft colours अमित्रमुखैः —C and T translate 'gleaming around it were earthen dolls, whose hands bore auspicious fruits, and which had five mouthed cups bristling with dew besprent blades of barley and enemies' faces painted with soft colours' So they think that the कलशs were in the hands of dolls But one fails to see how the sentence yields this sense We must connect कलशैः and ०कारिभिः with उद्भासितपर्यन्ताम् अमित्रमुखैः should be taken as an adjective of कलशैः (अमित्रा शत्रव मुखे येषाम्) The idea seems to be this — there were कलशs with barley blades that resembled दन्तs, the कलशs had a lion s shape, they were painted in various colours, hence the whole presented an awful aspect, so that the कलशs seemed to have some terrible enemies in them On the fringes of the वेदी were also dolls holding auspicious fruits (cocoanuts) अञ्जलिकारिका—a clay doll 'स्तस्तालभञ्जिका स्तम्भे लेप्येनाञ्जलिकारिका' इति क्षीरस्वामी C reads अमत्रमुखैः which means 'that had the mouth of a goblet' This seems to be a suspicious reading adopted to obviate the difficulties of अमित्रमुखैः अमित्रमुखैः may also be taken as a noun by itself उपाध्यायेन उपधीयमानानि (heaped, placed) इन्धनानि तेन धूमायमान अग्नि तस्य सन्धुक्षणे (kindling) अक्षणिका उपद्रष्टृद्विजा यस्याम् (adj of वेदीम्) उपद्रष्टृ means 'one who supervises अक्षणिक not having leisure, busy कृशानो (अग्ने) समीपे इति उपकृशानु निहिता अनुपहता (new, not used) हरितकुशा यस्याम् सन्निहित दृषदो अजिनाना आज्यस्य स्रुचां (ladles) समित्पूलीना (bundles of fuel sticks) निवह यस्याम् C reads स्रक् (garland) for स्रुक्, but it is not very appropriate in the context नूतनशूर्पे आर्पिता श्यामलशमीपलाशमिश्रा लाजा (*fried grain*) तै हसन्तीमिव हासिनीम् The लाजs being white are spoken of as the हास of the वेदी शमी is a sacred tree. पलाश leaf See रघुवंश VII 26 'हवि शमीपल्लवलाजगन्धी पुण्य कृशानोरुदियाय धूम।' वात्स्यायन says 'शमीपलाशमिश्रॉल्लाजानञ्जलिनावपति'. शूर्प —र्पम् winnowing basket (Marathi सूप) सज्योत्स्न —राज्यश्री resembled the light of the moon See धर्मसिन्धु 'वधूवरौ पूर्वोक्तलक्षणा वेदीं मध्यघोषेणारुह्य &c' समुल्लसर्प—connect this with 'शिखिन (अग्ने) समीपम्' वेल्लिता लवङ्ग the red leaf like flames of which were tremulous (with fire), the red flame like leaves of which were

tremulous (with रक्ताशोक). शिखिन also may be applied to रक्ताशोक (it had a tapering foliage) कुसुमायुध (कुसुमानि आयुधानि यस्य) इव—ग्रहवर्मा was handsome like मदन and राज्यश्री was like रति रक्ताशोक is an excitant of love In this sentence as well as in the preceding (आरुरोह ता दिवमिव), the author perhaps intentionally indicates the untimely death of ग्रहवर्मा दक्षि वृत्ताभि that moved round to the right Flames moving to the right are a good omen ज्वालाभिरेव सम—the idea is —the flames moved about he also moved round the fire नखमयूखै धवलिता तनु यस्य When the bride let fall the oblation of parched grain into the fire from her hands, her brilliant nails brightened the fire अदृष्टपूर्व वधूवरयो रूप तेन विस्मय तेन स्मेर. Smile is white according to the poets, the brilliance of the nails transferred to the fire is the smile and the white लाज are the teeth shown in smiling For going round the fire and लाजहोम, see कुमारसम्भव VII 10 'तौ दम्पती त्रि परिणीय वह्निमन्योन्यसस्पर्शनिमीलिताक्षौ। स कारयामास वधू पुरोधास्तस्मिन्समिद्धार्चिषि लाजमोक्षम्॥' The आश्वलायनगृह्यसूत्र says 'वध्व ञ्जला उपस्तीर्य भ्राता भ्रातृस्थानीयो वा द्विर्लाजानावपति' (I 7 1) मेधातिथि on मनु VIII 227 remarks 'लाजहोममभिनिवर्त्य त्रि प्रदक्षिणमग्निमावर्त्य सप्त पदानि स्त्री प्रक्रम्यते'

P 73 l 24—P 74 l 2 अत्रान्तरे वासगृहम् रुरोद वधू—the bride wept because she was soon to be separated from her parents स्वच्छ यन्ती as if quenching the image of fire reflected inside her bright cheeks The bride was near the fire स्थूलमुक्ताफलवत् विमला बाष्पबिन्दव तेषा सन्दोह (assemblage) तेन दर्शित दुर्दिनं यया दुर्दिनम् a rainy day 'मेघच्छन्नेऽह्नि दुर्दिनम्' इत्यमर निर्वदनविकारम् without showing any emotion on her face उदश्रु विलोचन यामाम् प्रविवेश—connect with वासगृहम् द्वारपक्षे लिखिता रतिप्रीतिदैवत यस्मिन् on the side of the door of which was painted Rati, the presiding spirit of Love प्रणयि कुले—the bees, drawn by the perfume of flowers entered the वासगृह before ग्रहवर्मा and looked like his friends अनि कालिताम्—the idea is—the lamps began to flicker owing to the breezes set in motion by the bees the poet fancies that they trembled because they were afraid of being struck with the कर्णोत्पल (i e राज्यश्री in order to put them out) प्रदेशे लिखित स्तबकित (having bunches of flowers) रक्ताशोकतरु तस्य तल भजनीति भजन् तेन भ्राजा अलिज्याचेन whose bow was strung तिर्यक्कृत नेत्रविभाग दृग् a third part of whose eye was obliquely contracted Cupid is represented as having a squint eye to symbolize the

fact that love is generally blind The reading काञ्चनाचामरुकेण is not quite clear काञ्चनाचामनकेन (काञ्चन + आचामनकेन)—a golden spitting vessel. This latter is really the reading of B, as the MSS often confound च and व इतर सनाथेन (शयनेन) bed that had on the other side a golden figure holding an ivory box, like Lakshmi herself having in her hand a lotus with a long stalk The white ivory box resembled the white lotus and the golden figure was like लक्ष्मी सोपधानेन with a pillow स्वास्तीर्णे well covered with coverlets. कृता कुमुदे कुमुदाना वा शोभा यस्य येन वा (1) that was decked with white lilies (2) that gave beauty to the कुमुद्‌s (with शशिना) The moon is a friend of love See कुमारसम्भव IV राजतेन made of silver (and hence compared to the moon) निद्राकलशेन—auspicious jars were placed near the bed to ward off evil and to induce sleep Compare कादम्बरी 'क्रमेण चोद्गते गगनमहापयोधिपुलिने सप्तलोकमङ्गलनिद्राकलशे कुमुदबान्धवे' (p 178 of P)

P 74 ll. 3 9 तत्र च गमदिति प्रथमा गवाक्षकेषु as if they were the faces of the family goddessess (seen) in the jewelled lattice windows that had come out of curiosity to overhear the first words (of the bride and bridegroom) क्षणदाम् = निशाम् अपुनरुक्तानि that were not monotonous दत्ता रणरणकम्—A door keeper is always in attendance in a राजकुल, when ग्रहवर्मा went away he left behind regret (in the hearts of the members of the palace) at his departure यौतक लोकस्य taking with him the hearts of all people as the provision for his journey offered to him as marriage gift For यौतक, see above p 286 शम्बल —लम् पथिव्यय (पाथेयम्) इति—shows the end of the उच्छ्वास